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By Wendy Goodman

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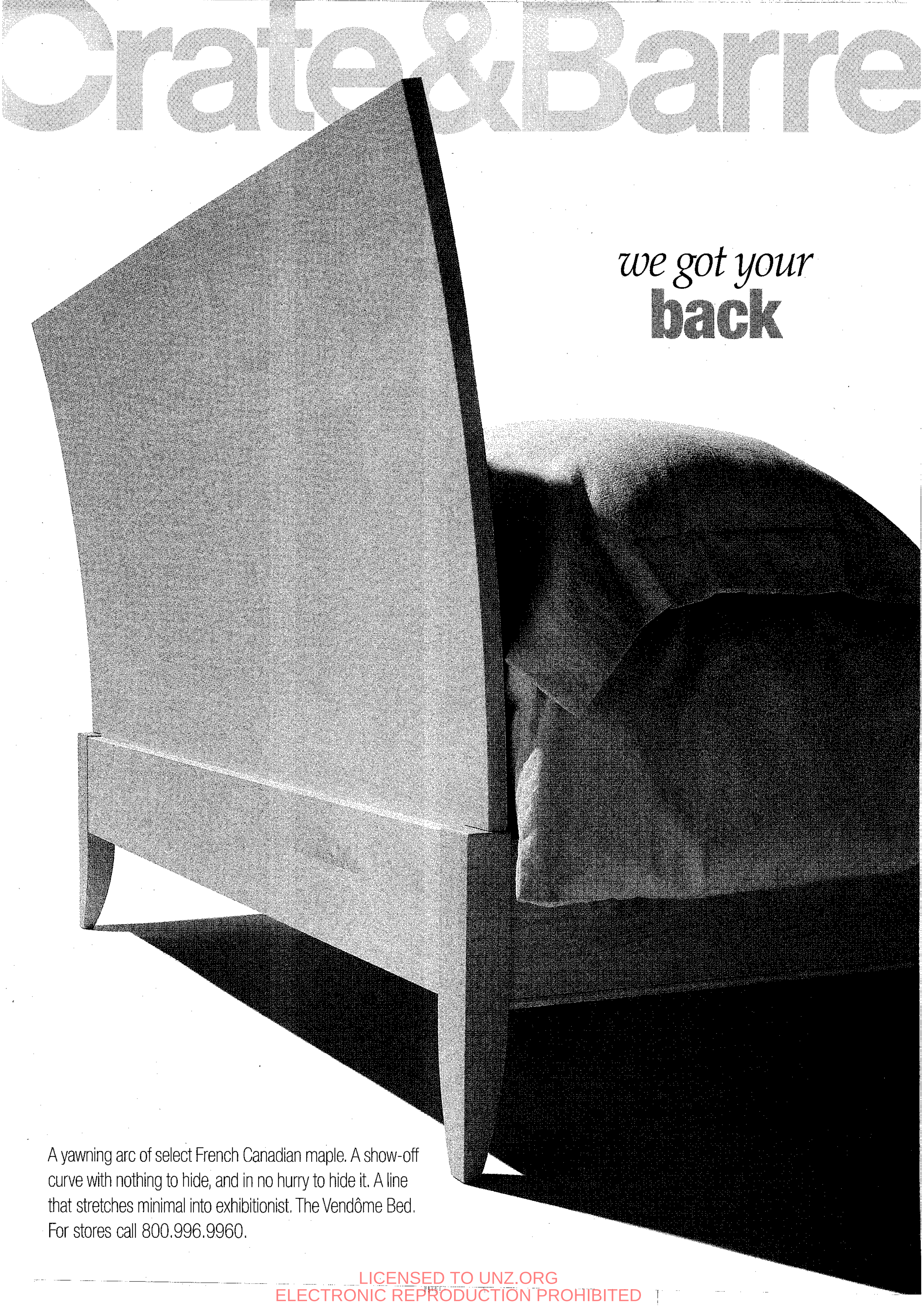
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> *"Either I haven't gotten around enough, or the Whitney is really doing its job and discovering new artists."*
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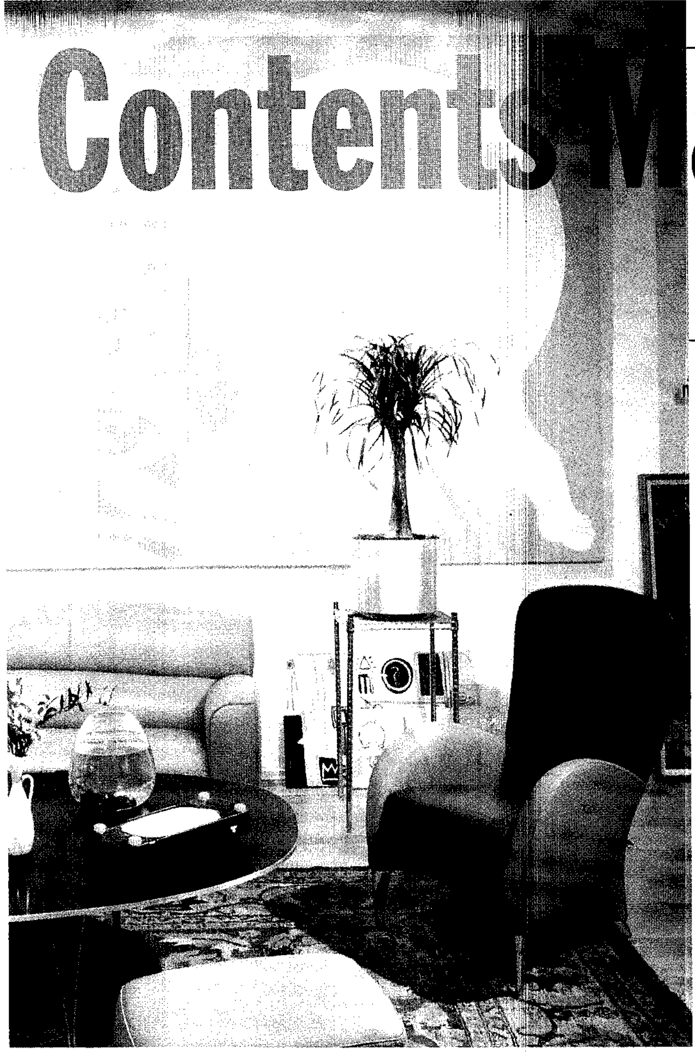

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BY WENDY GOODMAN

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Web design hits home, whether it's Josh Harris's wired-to-the-max SoHo loft or Tiffany Dubin's uptown apartment getting a downtown look to match her Silicon Valley paradigm shift. In these spaces, the walls really *can* talk (and put on a light show), and nobody has to go to the store for paper towels ever again.

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The Whitney Biennial hasn't even opened, and already it's had a mini-scandal with Hans Haacke's anti-Giuliani installation. But don't judge Whitney director Maxwell Anderson by one artwork. His team has selected a roster that's less political and less trendy than usual. And it remains to be seen what the catty New York art world makes of that.

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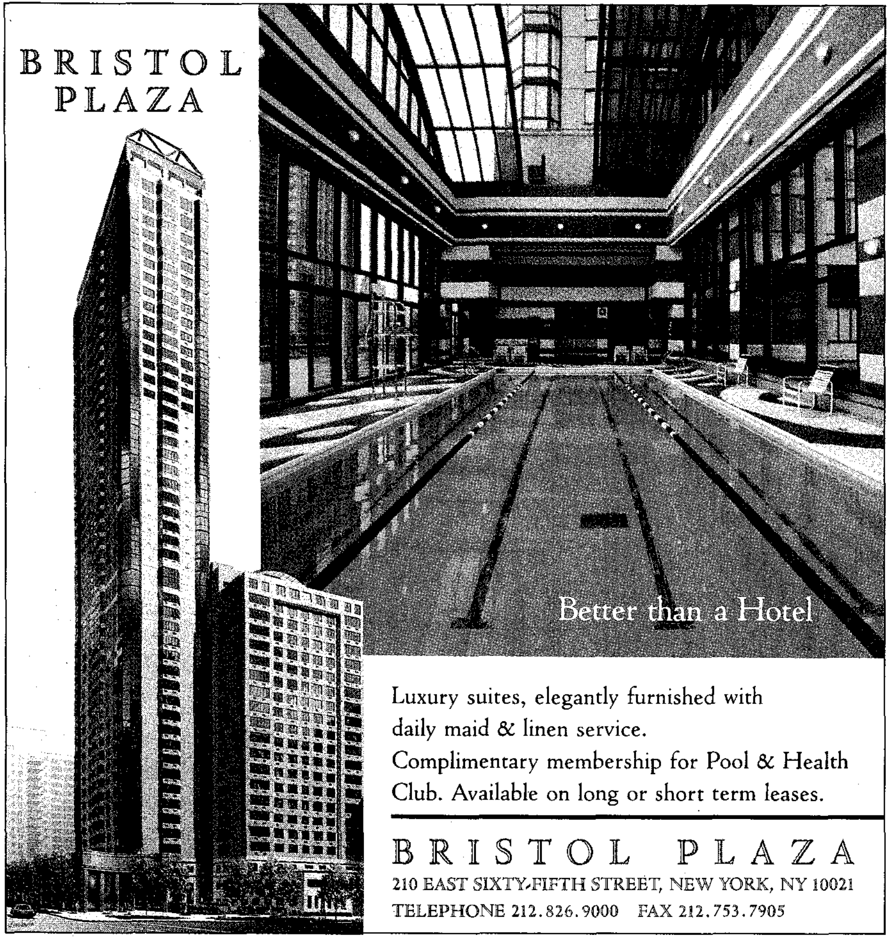
MARCH 27, 2000—VOL. 34, NO. 12. Periodicals postage paid at New York, New York, and additional mailing offices. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by PRIMEDIA Magazine Corporation, 444 Madison Avenue, New York, New York 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Cover: Tiffany Dubin's living room photographed by Fernando Bengoechea. Flat-screen TV and DVD player from Sony Style; onscreen, *Louise Brooks: Looking For Lulu,* Timeline Films; wool fandango carpet from ABC Carpet & Home.



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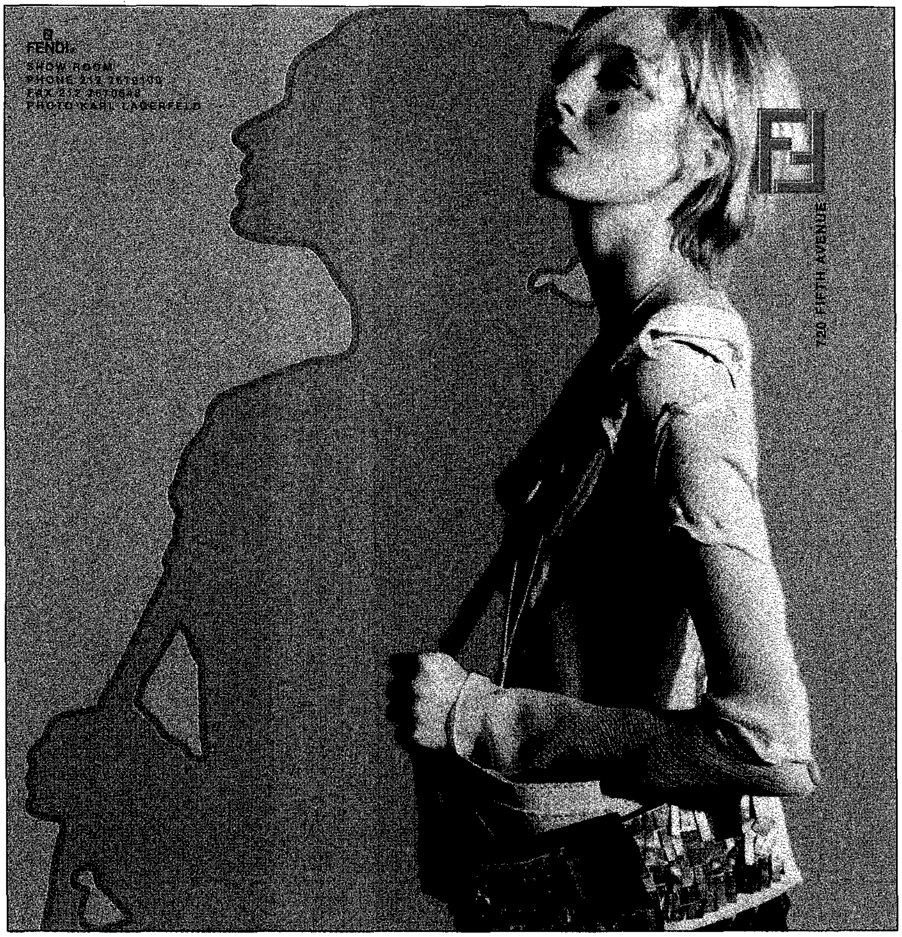

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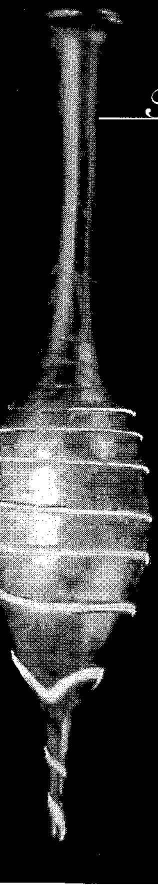

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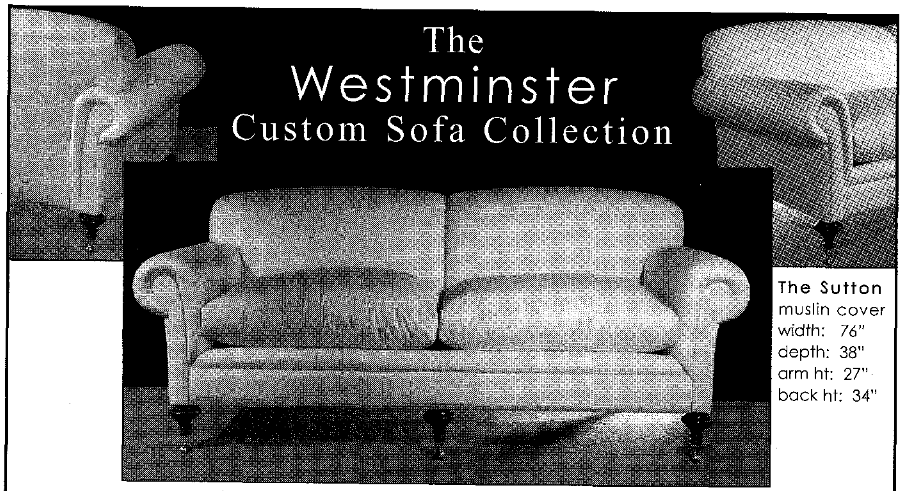

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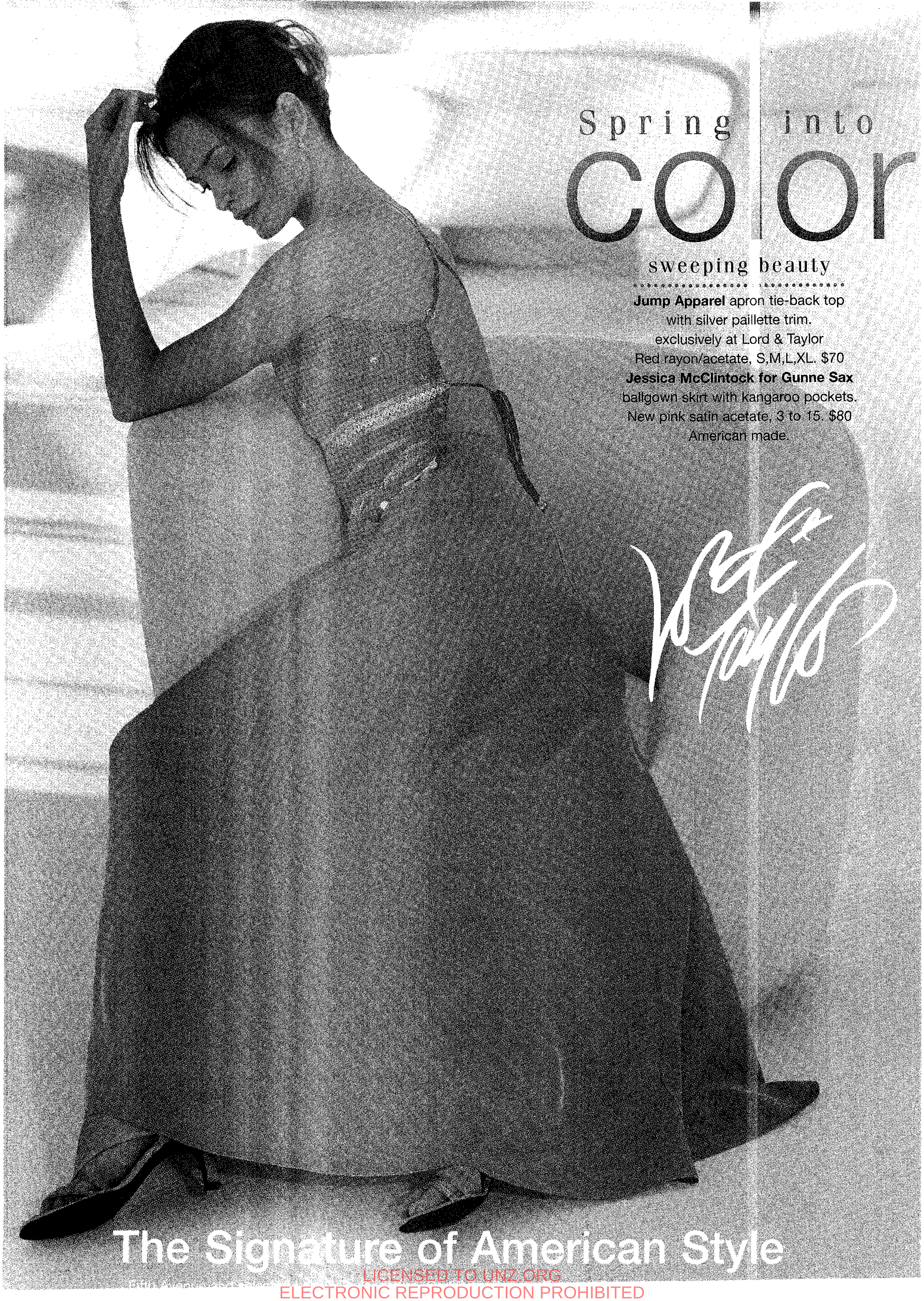

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LETTERS MARCH 27, 2000

Faith Stealing

New Age Judaism wouldn't be so popular if it weren't meeting a need, but does its success insult the memory of those who were persecuted for being Jews?

THE CONDESCENDING AND DISMISSIVE tone of Eric Konigsberg's "Goy Vay" [February 28] does a disservice to New Age Judaism. If this newfangled pseudo-mysticism is as inauthentic as Konigsberg implies, why are so many Jews leaving the Jewish Establishment and flocking to it? To the extent that Konigsberg asks this question, he does so rhetorically, for the tone of his article makes it clear that there is only one acceptable answer: The Jews who go to these places must be either shallow phonies or unwitting dupes. Konigsberg's piece perpetuates the Jewish Establishment's failure to address institutional shortcomings. Establishment religion doesn't need scapegoats. It needs courage: the courage to change, even radically, in order to meet the needs of those who currently flock to alternative institutions. I am not happy with the loose and easy way Cabala is often taught or the facile approaches to Judaism that are popular today. But we do ourselves a disservice if we complain about the inauthenticity of some of these institutions rather than take their popularity as a sign that we need to get our own houses in order.

Rabbi Avi Winokur
West End Synagogue
MANHATTAN

AS A JEWISH WOMAN WHO IN MY THIRTIES discovered the religion I had rejected as a child, I am ambivalent about your cover story. My background as a "High Holiday Jew," and then as a dabbler in many New Age venues, predisposes me to think along the lines of Rabbi Arthur Hertzberg. When I began to learn about Judaism through a nine-month Derekh Torah class at the 92nd Street Y; through free Hebrew classes sponsored by the National Jewish Outreach Program; and by joining Town and Village Synagogue, a Conservative, egalitarian shul, I found the foundations of Judaism. Reading the Torah for the first time, I heard about my family's heritage; from Abraham Joshua Heschel's book *The Sabbath,* I learned the beauty of ritual. Consequently, I took classes in Jewish meditation and learned of its long history. As I read and studied, it all felt organic to me. It made sense in every cell of my body. (If this sounds New Age, so be it; that feeling can be found in tradition.) I discovered that the religion I had rejected out of childhood indifference was a living faith whose principles, philosophies, and commandments applied to every aspect of my life. I am not opposed to New Age Judaism's bringing in the unaffiliated. The real question and the real hope is, will it help them stay, to incorporate ritual into their daily lives? And, most important, will they find the real joy made possible by claiming their place among a community of committed Jews? *Baruch hashem* if that happens.

Jean Bass
MANHATTAN

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@primediamags.com. Please include a daytime phone number.*

ABOUT THREE OR FOUR PARAGRAPHS INTO "Goy Vay," I had to stop reading and look at the front cover of the magazine because I thought I might have accidentally picked up a copy of *National Lampoon.* What stopped me cold was the line "Judaism is going to be to American culture what Buddhism was in the eighties." So this is what Shmuley Boteach is aiming for? After 5,760 years, he wants to convert a religion that has survived diaspora, pogroms, Holocaust, and thousands of years of persecution into the flavor of the month? Perhaps Boteach ought to lay off all that wine he has been drinking at kiddush and hearken back to the words of Hillel, who counseled the Gentile who wanted to learn the entire Torah instantly: "Love thy neighbor as thyself; the rest is commentary." And that goes for the charlatans making a quick buck off the cabala, too.

Harry Steinberg
BROOKLYN

AS I READ "GOY VAY," I COULD FEEL THE earth move. Then I realized it was 6 million of my relatives spinning in their graves.

Marc B. Zeloof
QUEENS

SHMULEY BOTEACH IS ANOTHER IN A LONG line of deluded, self-aggrandizing individuals out to save Judaism, Jews, and the world. All the ingredients are there: He is handsome, charming, charismatic, with a smattering of Judaic learning and enough secular lingo to appeal to flimflam artists of all faiths. Others throughout Jewish history have promised to redeem Jews and mankind with a sorry mix of sex, sleight-of-hand, and cozying up with wannabe leaders of other religions and movements. I hope and pray that Boteach's "exciting" forays into public relations, book marketing, and establishing relations with non-Jews do not lead him down the proverbial path to a sorry end. How sad it is to read the Oxford joke: "You want to pick up a *shiksa,* go to Shmuley's Chabad House."

Morton J. Summer
MONSEY, N.Y.

I AM JEWISH, BORN IN NEW YORK 72 YEARS ago. The thought of a rabbi of the Chabad Lubavitch sect thinking that Michael Jackson and Madonna can help rebuild Judaism brings bile to my lips. Does Rabbi Boteach have any idea of Jackson's background and behavioral aberrations? As a parent and grandparent, may I suggest that Boteach protect his six children? This rabbi makes a mockery of the Holocaust as well as all the other Jews through the ages who have perished for being Jewish.

Howard Wieder
WYOMISSING, PA.

ERIC KONIGSBERG TRIVIALIZES THE CURrent state of religion in the United States as well as that of Judaism and its relationship to other traditions and peoples. If the dissatisfaction with institutionalized religions in America leads people to evangelical forms of Christianity, then it is leading people to more, not less, intense forms of religion. People who truly want to experience God directly discover that this is a very time-consuming practice. Also, it makes perfect sense that if God is in fact real, there should be much sharing and overlap among different religious traditions.

Rabbi Daniel Siegel
WEST ROXBURY, MASS.

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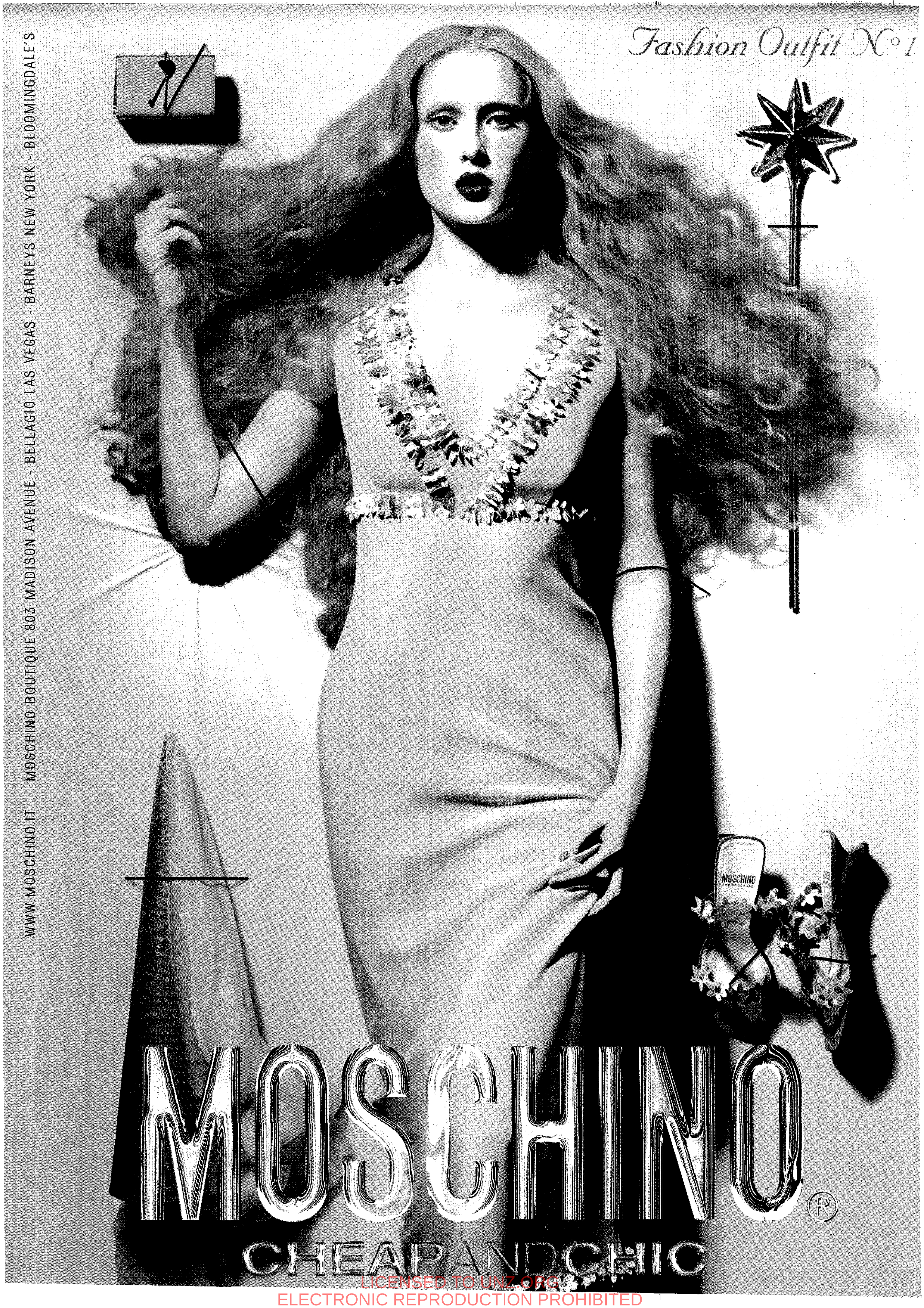
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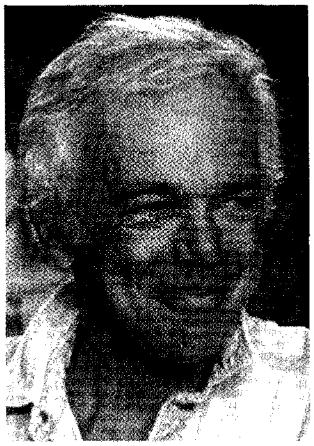


Ralph Lauren:
By the book

FIGHT FANS TO PRISSY PUGS: *STUFF* IT

A real-life boxing match seemed like the perfect centerpiece for the party *Stuff* magazine threw at Daylight Studios last week to celebrate the unveiling of artist **Sandor Szenassy**'s heavyweight-boxer portraits. But when guests of the booze-'n'-babes mag, expecting blood, saw the two fighters merely prancing around like Lords of the Dance, *they* were the ones who got violent. The liquor-and-testosterone-fueled crowd began hurling insults—and debris—into the ring as NABA super-middleweight champ **Steven Frank** and IBF light heavyweight **John Scully** timidly toyed with each other. One disgruntled fight fan even had to be restrained by friends when he tried to get into the ring, still clutching his beer. "The fighters went in with the idea that this was an exhibition match and they could just dance around a lot," says executive editor **Mike Hammer**. "But by the third round, they got wind of that vibe you're talking about." Indeed, the mob finally stopped booing late in the third when, as one witness says, "the black guy [Scully] started pounding the shit out of the white guy [Frank]." How to explain Scully's sudden fury? "Someone told him Frank was badmouthing **Kathie Lee Gifford**," says Hammer. "Scully takes America's sweetheart very seriously."

SONG VS. DANCE AT N.Y. STATE THEATER

A nasty catfight has broken out between the lithe dancers of the New York City Ballet and the plus-size singers at the New York City Opera over the planned renovation of Lincoln Center's New York State Theater, where both companies perform. According to a theater-world insider, the point of contention between the prima donnas is whether the new design—estimated to cost $200 million—will include a center aisle dividing the orchestra seating. The sopranos and tenors are demanding the aisle, while the ballerinas are, for whatever reason, dead-set against it. "*Fight* really isn't too strong a word for it," says the source, who described the lack of a center aisle as "ridiculous," adding, "you have to climb over a hundred people if you want to get out of there." A spokeswoman for the opera says she knows nothing about the theatrical warfare, and a ballet rep explains, "We're working congenially with our colleagues at the opera to explore different options. We're nowhere near decision-making time." The lack of a central escape route has irritated State Theater–goers for years, but perhaps the ballerinas prefer a captive audience.

LAUREN NETS (MICHAEL) GROSS

Controversial *Model* author (and former *New York* contributing editor) **Michael Gross** seems to have one fan left in the fashion world: designer **Ralph Lauren.** Sources say Lauren has agreed to cooperate with a new biography by Gross tentatively titled *American Dreamer.* Gross reportedly received a mid-six-figure sum for the book, which will be published by HarperCollins late next year. It will be the first biography about the designer since 1988. Sources say Lauren approached Gross to write his life story a few months ago. Gross agreed on the condition that he retain editorial control. "I've asked him whether I would find any skeletons in his closet," says Gross. "He said quite confidently that there weren't any. But he also seemed quite willing to let me look."

LIFE'S BEEN A DRAG FOR QUEERDONNA

Madonna impersonator **Queerdonna**'s size-discrimination suit against United Airlines is finally going to court after more than three years, and the drag queen says it's not a moment too soon. "I just wish the whole thing was over," says Queerdonna, né **Gregory Gostanian**, who alleges that in 1996 a U.A. security guard demanded he leave a San Francisco–bound plane minutes before takeoff for being too fat. When he refused to deboard, the 500-pound-plus Gostanian claims, the guard threatened him with arrest and announced, "There's fat, there's obese, and then there's you." Gostanian says the incident was such a blow to his self-esteem that he hasn't performed his act since: "I used to think the audience was laughing with me, but then it started to feel like they were laughing *at* me." The alleged incident also left Gostanian with a paralyzing fear of public transportation, which he claims he's just starting to get over after three years of intensive psychotherapy. His lawyers won't say how much he's suing for, but Gostanian insists he isn't in it for the money: "I'm not asking for $10 million or anything—that would be ludicrous." The case goes before a Queens jury in June. United did not return calls.

NEW LINE BUT AN OLD IDEA

One of Hollywood's brightest screenwriters may be in danger of plagiarizing . . . herself. Two years ago, Addis

Claire Danes:
Double jeopardy

Photographs: top, AP/Wide World Photos; bottom, Robin Platzer/Twin Images.

Wechsler and Associates tried to option *Molly Gunn,* a script written by **Julia Dahl** based on **Allison Jacobs**'s story of a young socialite who goes broke and is forced to become a nanny for an 8-year-old girl, as a vehicle for the agency's then-client **Claire Danes**. But Jacobs, who owns the script, had already optioned the rights to **Fisher Stevens**'s GreeneStreet Films. Nearly a year later, it was reported that Danes would be starring in New Line Cinema's *Conjugating Niki,* **Robert Collector**'s script about—you guessed it—a society girl who goes broke and is forced to take a job in the Hamptons looking after an 8-year-old girl. And in case the stories weren't similar enough, New Line recently hired none other than Julia Dahl to rewrite its version, now called *Conjugating Kate,* though Danes dropped out of the project later. Reps for New Line and Julia Dahl declined to comment, and Fisher Stevens said only, "We're just trying to get *our* movie done really quickly." Maybe if he moves quickly enough, New Line can hire him to produce *its* movie too.

PUFFY COMBS'S EX FILES

Sean "Puffy" Combs must feel pretty secure in his relationship with **Jennifer Lopez**. Just days before he was publicly professing his undying *amour* for J-Lo at a London press conference, the beleaguered rap mogul was spotted happily squiring his one-time girlfriend **Kim Porter** (the mother of his son Christian) at a Centro-Fly party last week. One witness described the pair as looking "cozy" in the well-guarded central champagne bar. "They pretty much kept to themselves," says a reveler. But Puffy's spokeswoman insists he's not fanning any former flame. "Puffy and Kim are great friends, and anyone that suggests something more is inaccurate," she says.

TSE WHAT?; MARCIA'S MOVEABLE FEAST

SOUR NOTE: Even before legendary musician **Gil Scott-Heron** was arrested on drug-possession charges for the second time in just over a month, his friends and family were desperately trying to arrange an intervention—to no avail. A source close to the man behind "The Revolution Will Not Be Televised" says some of Scott-Heron's cronies in the music world were standing in the way of his recovery. "Some of the people who surround Gil continue to make money off him," says the source. "What makes it so difficult to help him are all these music whores who fear losing his friendship by confronting him. His real friends are more concerned with saving his life." Scott-Heron was arrested in Harlem last week for cocaine possession, the New York *Post* reports, following a February bust in which he was charged with drug possession while cops were arresting him for allegedly assaulting a former girlfriend. The musician's lawyer firmly maintained Scott-Heron's innocence in both cases.

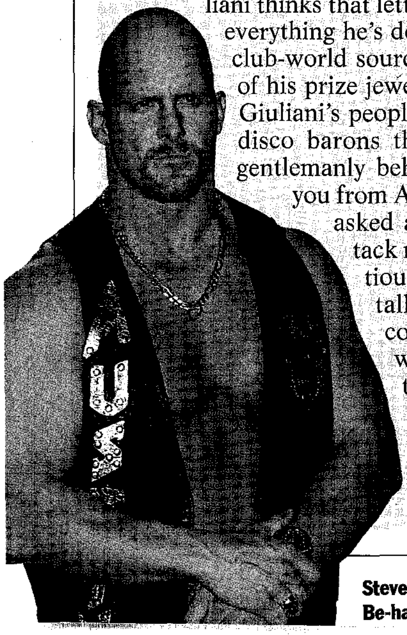
***SURFACE* GETS DEEP:** Tse Cashmere is bracing for some *Surface* warfare. *Surface* magazine has slapped the fashion company with a lawsuit, accusing it of swiping its logo for use in print ads. TSE had been advertising in the San Francisco–based glossy, but late last year, *Surface* staff members discovered the "TSE Surface" print campaign in other media outlets using a typeface strikingly similar to the mag's. *Surface* insiders grumble that the magazine has been fielding phone calls from befuddled readers inquiring about a possible TSE-and-*Surface* promotion, and that their cease-and-desist requests to the cashmere house have been ignored. "Whether the infringement was conscious or not, we *will* protect the brand," warns *Surface* attorney **Stewart Rich**. A TSE rep refused to discuss the matter but faxed this terse statement: "We are in discussion with Surface Publishing to resolve the differences."

KRAMER AT SEA: Who would ever guess that Channel 2's political pit bull **Marcia Kramer** is really a romantic at heart? She and her husband, New York *Post* managing editor **Marc Kalech**, had their first date at Rockefeller Center's Sea Grill in 1996 and have dined there frequently ever since, always sitting in their special place, table No. 7. "As they became lovers, we became friends," sighs executive chef **Ed Brown**. When the two heard that the restaurant was being renovated (it reopened this month), they asked to purchase their favorite table and chairs. After they'd forked over a few hundred, the deal was done, and Brown gave the sentimental couple a set of Sea Grill dishes. "We now have our shrine to the Sea Grill," trills Kramer, "and they even threw in the tablecloth."

Additional reporting by Suny Sehgal.

AGE BEFORE BOOTY IN TIMES SQUARE

World Wrestling Federation honcho **Vince McMahon** has met his most fearsome enemy to date: **Rudy Giuliani**. When the mayor heard about plans to launch a nightclub for people 18 and over in the WWF's Times Square restaurant, he threatened to pile-drive the place. "Giuliani thinks that letting in 18-year-olds will undo everything he's done in Times Square," says a club-world source. "It's smack in the middle of his prize jewel." According to the insider, Giuliani's people have warned the would-be disco barons that at the first sign of ungentlemanly behavior, "we're going to bust you from A to Z and back again." When asked about sending Rudy into attack mode, a WWF flack said cautiously, "The WWF is still in the talking stages about the club component. Whatever we do, we'll proceed responsibly and take all of those things into consideration." A spokesman for Giuliani says the mayor has no comment on the matter.



Steve Austin: Be-have!

Photographs: top, Robin Platzer/Twin Images; bottom, Lisa Rose/Globe Photos.

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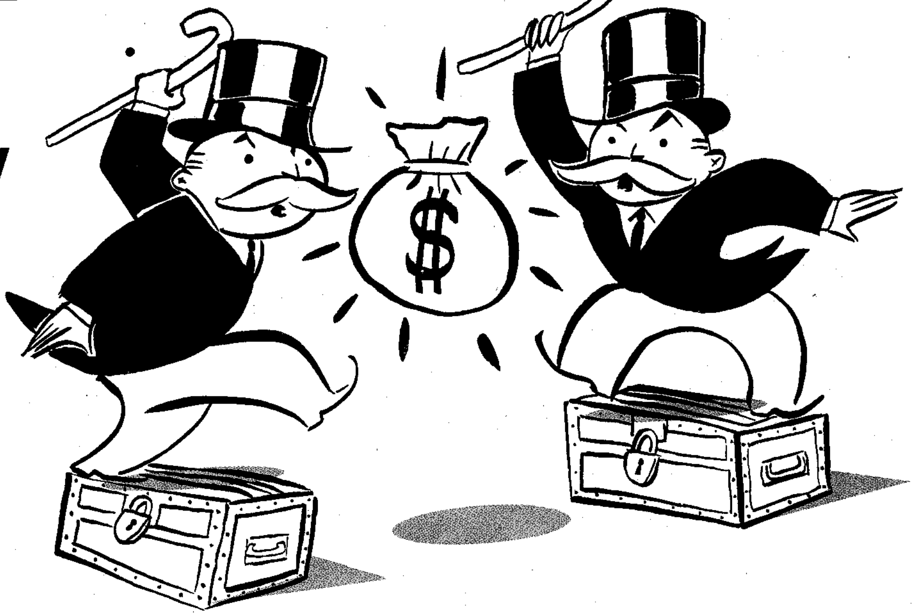

Celebrity Death Match

Two local nonprofits battle over some of the city's biggest family fortunes.

IMAGINE A BLOODY, BITTER battle over millions of Rockefeller-family dollars that doesn't have anything to do with a Rockefeller-family divorce. Then add a nasty five-year legal squabble involving two of the city's richest, most highly regarded charities—a money grab so unseemly that, this month, it has forced state attorney general Eliot Spitzer to jump in and take sides.

In one corner, you have the Community Service Society of New York—the 154-year-old social-service group that dispenses $11 million a year to some of New York's poorest. In the other, the New York Community Trust—the 76-year-old, $1.9 billion fund made up of more than 1,000 smaller charitable funds donated by some of the city's richest families. Five years ago, CSS sued the Community Trust, estimating that it deserved up to $8 million in back payments and $500,000 a year in the future from six funds set up on behalf of prominent, long-gone New Yorkers—including Laura Spelman Rockefeller, widow of John D., and Linda Griffith, widow of *Birth of a Nation* director D.W. "This has been described as the Microsoft case of trusts and estates," says David R. Jones, CSS's president. "I think we're going to win it, but I don't know what kind of ancillary damage there will be."

The gripe actually dates back to 1971, when the board of the Community Trust, the largest such community foundation in the nation, took these six funds and decided it would no longer automatically give their money to CSS, even though at least a portion of each fund was originally earmarked for that charity. Unfortunately, the Community Trust failed to tell CSS about the decision in writing. "I think it's a little bizarre that they never sent a letter," says Jones. "It's like somebody stopping me in the street and saying, 'By the way, we're cutting off millions of dollars.' "

Jones himself only learned his group might be entitled to these funds in 1993, when CSS received a Chemical Bank statement with an unfamiliar account number. When CSS sued the Community Trust two years later, "we were quite surprised," says Community Trust president Lorie Slutsky. "The first time we knew about the lawsuit was when we heard about it from a *Wall Street Journal* reporter. It's my understanding you usually tell the people you're suing first." Slutsky's group lost the suit in Manhattan Surrogate's Court last fall but is appealing the decision: Arguments will be heard on April 14. "We have no choice," she says.

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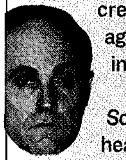
POLITICS Campaign-Trail Traffic Report



The Olympics? Do we really want this? Our secret suspicion: Rudy thinks he'll be mayor again by 2012—and presiding over the opening ceremonies. ○

So Rudy's now Mr. Softie. No, not as in softhearted. As in soft money. Downside: Can't attack Hillary on dough questions anymore. Up: They're green, with lotsa little zeroes. ○

Inner Circle line: Handles Sexgate jabs with aplomb, shakes gazillion hands, initiates contact with (even smiles at!) the Rudester—and, ooh la la, full-length black taffeta! ●

PakPACGate! $$$ raised at Staten Island Pakistani fund-raiser tied to hubby's visit to Pakistan. More likely, they donate to her 'cause so many of them drive cabs (and hate Rudy). ○

Illustrations: top, Tom Bachtell; bottom, Ingo Fast. Photographs: left, Frances M. Roberts; right, Richard B. Levine.

Trusts *continued from page 15*

At stake is more than the fate of a few trust funds—or even the underclass both sides aim to serve. The main issue is how long donors' specific wishes should be followed after the givers die—and whether the group that controls these funds should have more oversight in exercising its so-called variance power. The government is certainly willing to play watchdog: On March 1, Spitzer filed an amicus brief on the case, arguing that he should be notified each time a community trust uses variance power. "We tried very hard to get the parties involved to resolve the case," says Bill Josephson, head of the attorney general's charity division. The $4 billion Starr Foundation announced in its own brief that it would stop donating to the Community Trust if it doesn't temper its variance power.

Each side admits being terrified that the fallout from this fight could affect future donations. Jones is eager to take the high road, positioning his $84 million group as a poor victim of the whims of elites. "This was essentially about taking money away from the powerless," he says. "They weren't taking money away from the Met." Slutsky, meanwhile, sees this as her group's battle for independence. "Foundations need variance power," she proclaims, "to keep charitable trusts free from the grip of the dead hand." ROBERT KOLKER

PRESS BOX

Rag Trade

Maybe the *Times* sale isn't so bad for L.A.

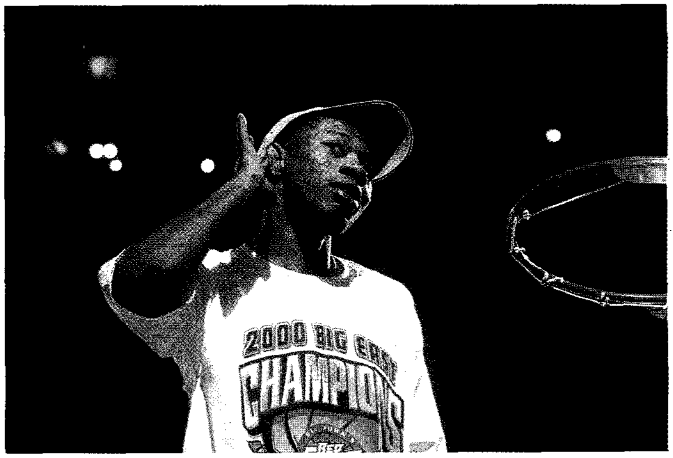
NOT ALL ANGELENOS ARE WRINGING their hands over the Chandler family's decision to sell the Los Angeles *Times* to Chicago's Tribune Company. Longtime critics of the *Times* in L.A.'s alternative media can barely contain their glee at the paper's current travails. "I don't look on this as anything horrible," says Rick Barrs, editor of *New Times L.A.* (a weekly owned by an Arizona-based chain). "I mean, is it a *bad* thing that the paper's no longer going to be owned by this creepy, venal, right-wing family? With the exception of Otis Chandler"—the highly regarded *Times* publisher from 1960 to 1980—"the Chandlers have been pretty evil, or at least more interested in money than in journalism. I hope that when the Tribune Company takes over, they fire everybody above city editor." L.A. historian Mike Davis, whose book *City of Quartz* chronicled the Chandler dynasty's use of the *Times* as an anti-labor, pro-big-business cudgel, isn't shedding tears, either. "As far as I'm concerned, the sale to the *Tribune* may be a *good* thing," he says. "It's like *Chinatown:* It's all about real estate." The paper served as a cheerleader for development of the city's moribund downtown, Davis explains, and now, without the Times Mirror Company shaping the paper's editorial policy, maybe the city will stop wasting its resources propping up land values there. Sue Horton, editor of *L.A. Weekly* (owned by New York's Village Voice Media Inc.) takes a more conciliatory tack. "It's nerve-racking to imagine not having a paper that's involved in the civic life of the city," she says, "even if historically much of that involvement has been to the city's detriment. We hated the hometown paper—but at least it *was* the hometown paper." ETHAN SMITH

SPORTS

New York Nicked

Erick Barkley isn't the first city kid to have money call his name.

IT SEEMED LIKE A RANDOM FREAKOUT: ERICK Barkley gets into a screaming match with a St. John's teammate at halftime, then quits the team, only to return the next day and lead the Red Storm into the NCAA tournament. But Barkley is only the latest lead in a long and uniquely New York drama.



The city is unequaled for the seductions and tensions it offers hoops prodigies, whether the target is Chris Mullin in the eighties or Stephon Marbury in the nineties: media coverage in elementary school, a network of ravenous summer-league coaches, entourages of "friends" looking to cash in. Marbury's father used to charge reporters to speak with his son.

Barkley wigged out not just from two months of NCAA investigation but from twelve years of pressure. Hustlers have been pursuing him since he was 9 and dribbling through the nasty Farragut projects in Fort Greene. Characters like 350-pound street agent Rob Johnson have lurked in the shadows, offering dinners, rides, and shortcuts to the big basketball bucks.

The last city playground legend to flip was Lamar Odom, who was briefly Barkley's teammate at Christ the King high school. Confused and torn by loyalties to coaches, agents, and family, he disappeared for long stretches and bounced through three high schools and two colleges in three years. With his family leaning on him to turn pro, Odom bolted the University of Rhode Island after a single season—then tried to return, only to have the NCAA declare him ineligible. He seemed to have made a good business decision when the Los Angeles Clippers signed him last year for $7.4 million. Yet the 20-year-old is deeply ambivalent. "It was the best time of my life, going to college," Odom says. "Kids need to go to school."

Kareem Abdul-Jabbar, who went through similar intrigues in the late fifties as Lew Alcindor of Washington Heights—UCLA even enlisted alumnus and U.N. Assistant Secretary General Ralph Bunche to visit his home—was recently hired by the Clippers as an assistant coach, in part to tutor Odom. "All these kids have dreams of getting rich," he says. "Colleges are losing their best players, and players are leaving for the pros before they understand the game."

Barkley well understands the New York game, which is about money as much as basketball. St. John's is attempting to become the first city college to win a national basketball championship since CCNY did it in 1950. Of course, that team had its own money problems: One year later, CCNY players were implicated in a huge point-shaving scandal. CHRIS SMITH

Photograph by Manny Millan/*Sports Illustrated.*

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Soft Cell

BRAND: Nokia **AGENCY:** The Richards Group (Dallas) **CREATIVE DIRECTOR:** Lee Coleman and Kevin Paetzel

A SMILING TEENAGER CHATS ON HER metallic phone as her braces glint in the sun. A woman in a vivid yellow kitchen filled with bird cages sets down a canary-yellow phone. A few more warm, brightly lit vignettes, and then a friendly male voice-over delivers the simplest sell line of the season: "At Nokia, we've discovered our phones are a lot like pets. They somehow seem to resemble their owners." Thanks to its sparkling new TV spots, Finnish giant Nokia moves right to the top of the short list of tech companies (including Apple and Sony) that get it: The way to sell sophisticated technology is to *not* sell sophisticated technology. Just about every other cell-phone-maker is trying to win over customers with tiresome details about futuristic features like Web-readiness and one-touch dialing, but Nokia edits out those cold, hard facts and instead focuses on its reputation for good looks and great design. This is the company, after all, that introduced those clever, interchangeable snap-on faceplates—a by-now-classic stroke of design genius on par with Apple's decision to issue its iMacs in candy flavors. (It's no coincidence that, like Apple's, Nokia's stock price has roughly tripled in the past year.) The canniness of this campaign is in recognizing that a colorful Nokia faceplate isn't just a shallow, cosmetic feature—it's the soul of the machine. SIMON DUMENCO

TIMELINE

Fly by Night

How the buzz machine prepares a club for takeoff: a step-by-step guide.

THE D.J.'S ARE WORLD-FAMOUS; THE DESIGN is futuristic; the carpet is shag. If this isn't South Beach, it must be Centro-Fly, the luxe lounge that opened three months ago on 21st Street between Fifth and Sixth Avenues. Of the moment? Sure, but Centro-Fly wasn't born—it was manufactured, piece by well-publicized piece.

September 1999: Tom Sisk and David Baxley purchase Tramps, inheriting invaluable cabaret license.

November 1999: Centro-Fly publicist Scott Currie sends Polaroids of Sally Bennett's Op Art vinyl-and-velvet décor to *Times* and men's-fashion trade publication *DNR*. Owners persuade promoters Rob Fernandez and Erick Morillo to bring back influential music-industry party "Subliminal" at Centro-Fly.

December 1999: Private opening scores Robert De Niro and Wyclef Jean. *Vogue* co-hosts VH1 Fashion Awards pre-party with gloss.com, bringing in Andy Dick, Puff Daddy, and Jay-Z; writeups in *WWD, DNR,* and *Fortune.* Sunday *Times* runs design story. Covers of Italian *Vogue* and *DNR* and spreads in *Interior Design, Manhattan File,* and *InStyle* follow. Mary J. Blige shoots video; Busta Rhymes films Mountain Dew commercial at club.

January 2000: "Beige" promoter Erich Conrad agrees to host Friday nights, bringing in Calvin Klein, Tom Ford, and Rupert Everett. D'Angelo manager Dominique Trenier (friend of Sisk's) holds record-release party for *Voodoo.* Lil' Kim and Tommy Hilfiger attend.

Early February 2000: After-show parties booked every night of Fashion Week.

February 24, 2000: Money shot: Leonardo DiCaprio spotted at "Subliminal."

March 2000: First signs of restlessness? Dance-music Website UndergroundNYC.com removes Centro-Fly from listings when complaints about restrictive door policies appear on message boards. And what's that on horizon? Steve Lewis's new club Spa, set to open on 13th Street April 15. CHRIS NUTTER

POLITICS

Who Gets Dollar Bill's Cache?

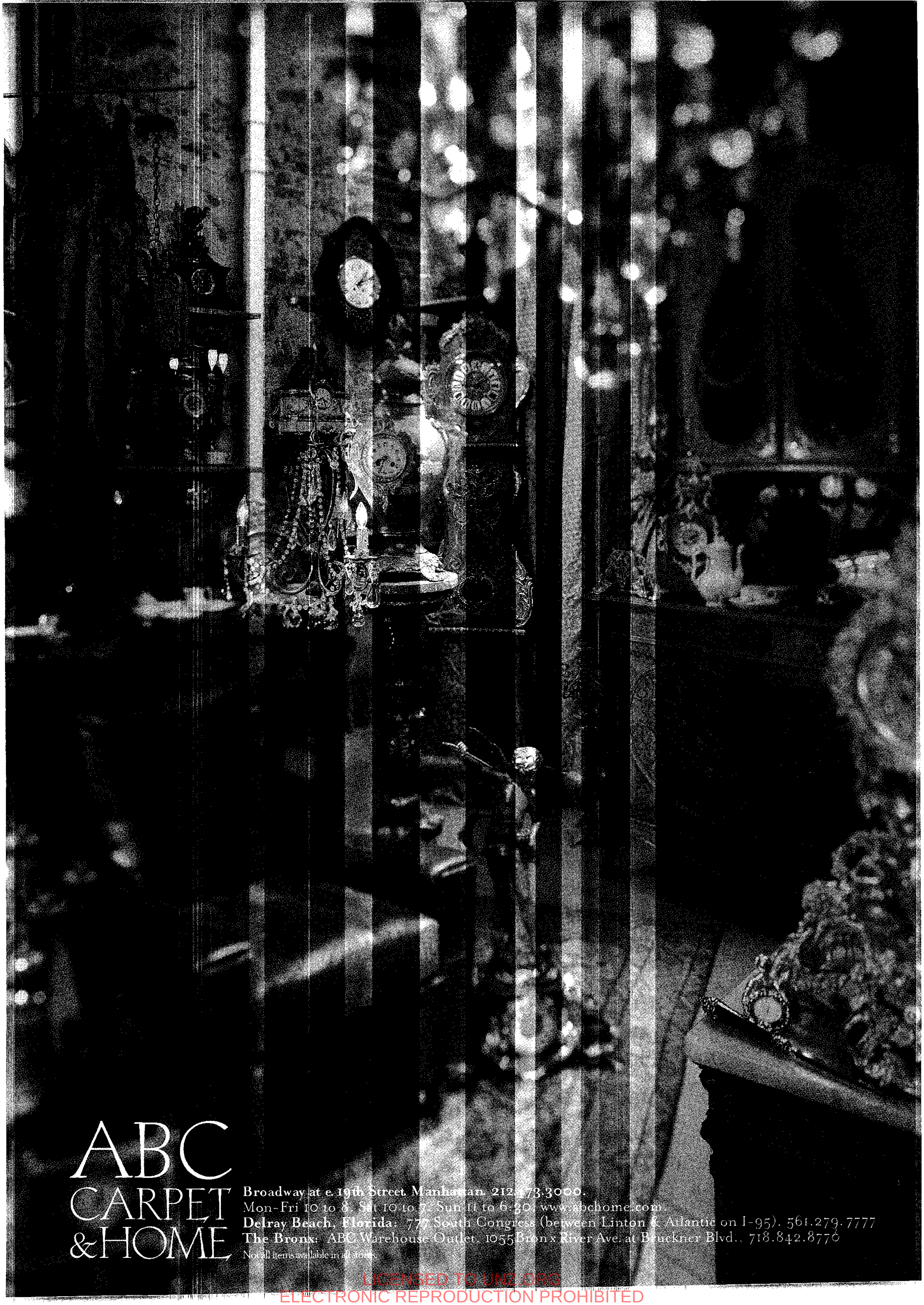
AS OF JANUARY 31, THE BILL BRADLEY CAMPAIGN HAD NEARly $9 million on hand, and donations were still coming in. A good percentage of that total was spent in the dash toward Super Tuesday. (We'll know how much when February numbers come out.) Much of the remainder will, of course, go toward outstanding bills. And the rest will . . . well, where *will* it go, exactly?

The Federal Election Commission's rules regarding unspent cash are pretty loose. If a candidate takes matching funds, as Bradley did, federal auditors will "look at the percentage of private versus federal money and take their share back," says FEC spokesman Ian Stirton. "Once that's all done, they can do pretty much anything they want—anything but convert it to personal use." Fair enough: A reform candidate really can't spend his war chest on a new swimming pool.

The easiest solution for the campaign would be to give its cash to the Democratic National Committee. Except that it then can become "soft money"—the kind of financing Bradley ran against. Otherwise, the campaign can re-register as a PAC and distribute the money, but only in $5,000 increments. It can hand it out as individuals do, $1,000 at a time. It can sit on the funds, saving them for the candidate's next campaign, but in Bradley's case there may not be another race. It can give the whole wad to charity. What it can't do is hand the money over to another candidate—sorry, Al. Smallish gifts, however, seem to be okay: Bradley gave each of the 30-odd reporters on his campaign bus a silver Tiffany key chain shaped like a running shoe at his farewell press conference, easily eating up a couple of grand. (Anyhow, a Bradley representative says the campaign's money should mostly be gone once its accounts are settled.)

Presidential campaigns don't often have leftover cash: The debts of John Glenn's 1984 presidential bid are an evergreen joke in Washington. (He still owed a tidy $2.5 million as of last summer.) John McCain, who raised a lot of money late in the game, spent an awful lot before his candidacy got moving, and he could save the rest for his next Senate run. Extra money shows up more often when, say, a ten-term congressman with a huge bank account retires, or when someone drops out of a race very early after assembling substantial resources. Hey, can anyone think of a well-funded candidate who still won't formally announce his Senate bid? Who's made a career out of unpredictable decisions that irk supporters? That's right: Maybe Rudy for Senate is not a campaign but an IPO. CHRISTOPHER BONANOS

Photograph by Patrick McMullan.



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THE SCENE

Vocal Hordes

Photographs by Patrick McMullan

CHELSEA PIER 60 WAS ABUZZ WITH FOREIGN ACCENTS AND tongue-tying talk at the March 13 benefit for the Public Theater and the New York Shakespeare Festival. Broadway babes and Upper East Side swells came out to honor actor Mandy Patinkin with the Susan Stein Shiva Award, hear songs from the Public's new musical *The Wild Party,* and take in the panoramic views of the Hudson. Australian actress turned restaurateur turned *Talk* magazine scribe Nell Campbell rearranged the place cards to wedge a young blonde between Moby and Damien Loeb, explaining, in her best British thespian accent, "Darling, we *must* make the table *lively.*" Publisher Joe Armstrong's Texan twang cut through the din as he shouted to a pair of made-up matrons: "Who needs a drink?" Ute Lemper took the stage to growl through a set of cabaret songs in her thick German accent, snarling, "Zis song is about *luff.*" Tina Brown, who co-chaired the evening with Bob Pittman, turned her back to the photographers' flashbulbs as she chatted with MTV's Tom Freston. Pittman smiled for the cameras but stumbled over Patinkin's name during his introduction. Patinkin himself was a bit speechless as he stepped up to the podium: "I'm not really prepared. I thought I would have to be a lot closer to death before receiving this award!" MAURA EGAN

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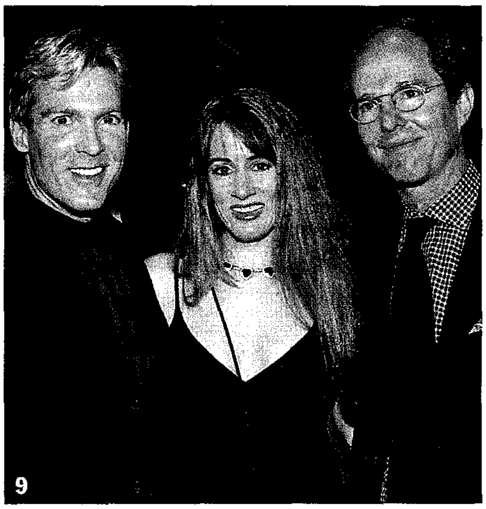
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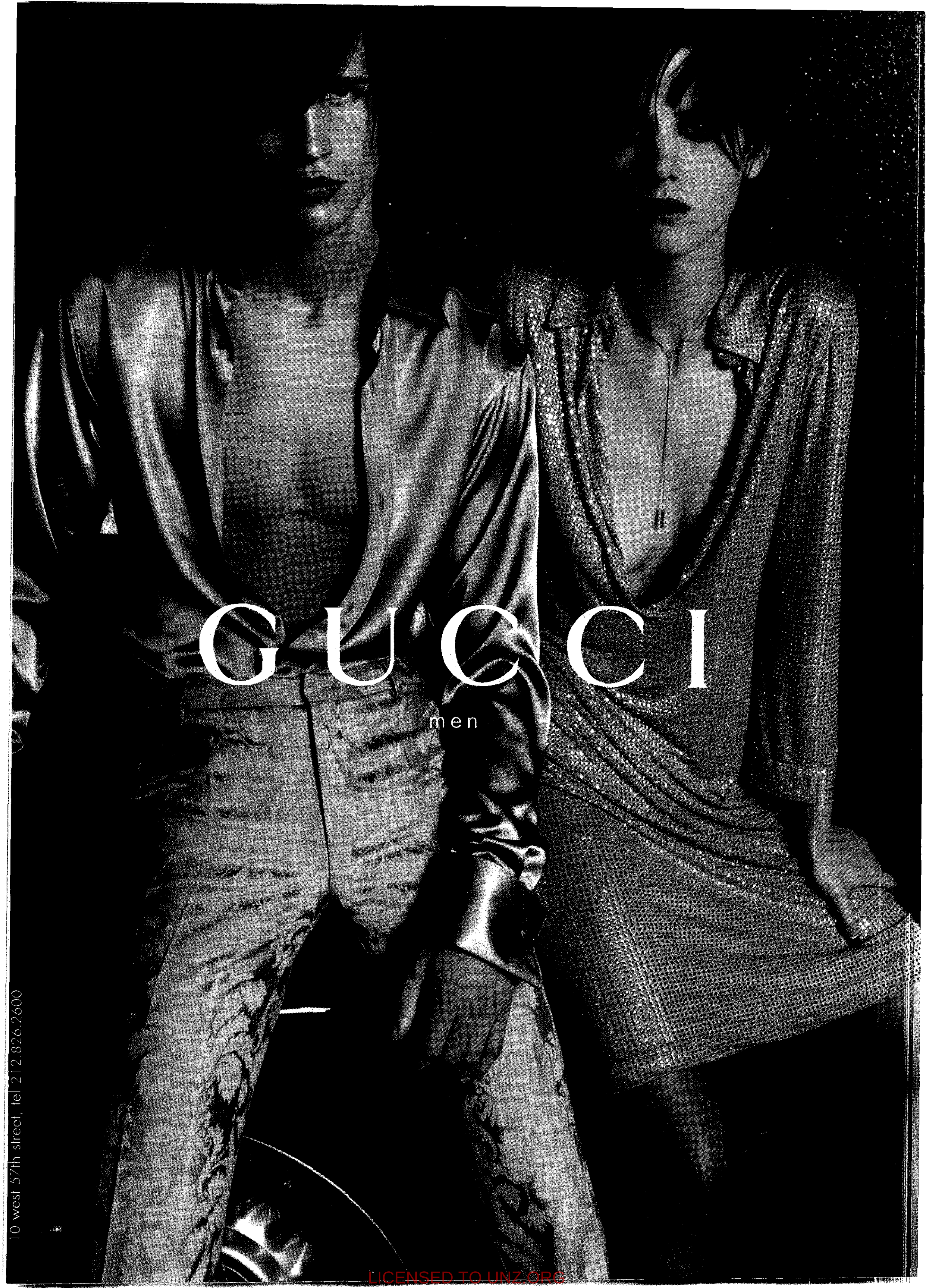
1. Tina Brown and David Bowie at Pier 60. 2. George and Ana Condo at Esmé for the premiere of *Condo Painting* sponsored by Razorfish 3. Elizabeth Lind and Elisa Salinas at Christie's for a preview of the Enrique Martinez Spring 2000 fashion collection. 4. Tom Brokaw and Stanley Pottinger at Elaine's toasting Pottinger's new novel, *A Slow Burning.* 5. David Rockwell and Kate and Duane Hampton at the Metropolitan Pavilion for the Maternity Center's "Comforts of Home" gala. 6. Katie Couric and painter Anne Sherwood Pundyk at the "Quote, Unquote" exhibit at the Asyl gallery, benefiting colorectal-cancer research. 7. Elizabeth and Barry Kieselstein-Cord at their home celebrating the launch of the new Center for Health and Healing at Beth Israel Medical Center. 8. Betty Comden at the New York City Opera spring gala at the New York State Theater. 9. Sam Champion, Jennifer Bawden, and Prince Michele of Yugoslavia at a party honoring Bawden at the Alfred Dunhill store.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GOTHAMSTY

L.A. EDITION

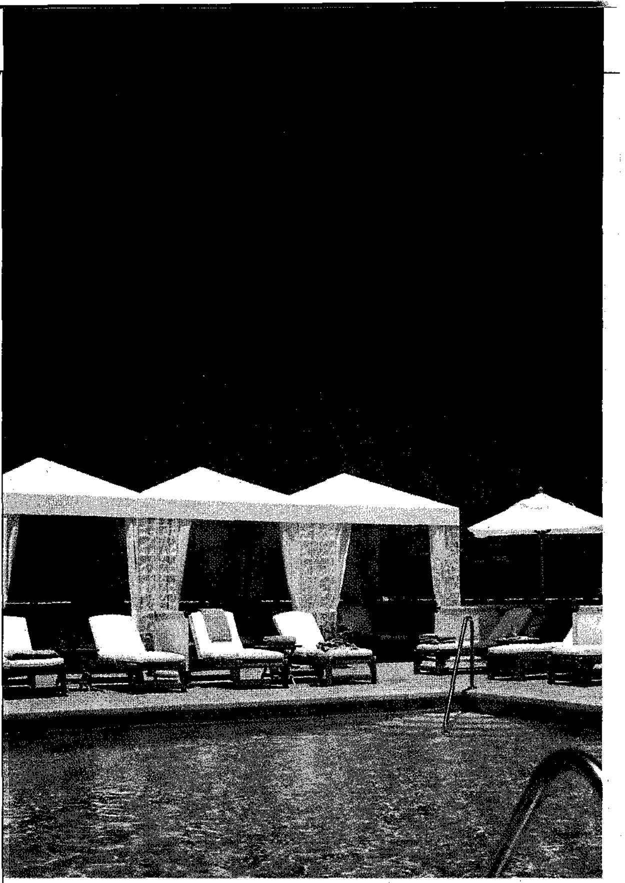
Corporal Punishment

Talent scouts may soon forsake the bars of Sunset Strip for the Crunch in West Hollywood (pictured; 8000 Sunset Boulevard; 323-654-4550). Members at Salma Hayek, Ben Affleck, and Carmen Electra's gym are huffing their way through Christina Aguilera's "Genie in a Bottle" and Sugar Ray's "Every Morning" in a karaoke spinning class. "I'll keep teaching this class until someone gets a record contract!" shouts the instructor for motivation. At the more austere Barry's Boot Camp (1106 North La Cienega Boulevard; 310-360-6262), military enthusiasts enlist for four weeks of running, push-ups, and sit-ups. Those who miss the 5:30 A.M. start time can expect a wake-up call from the entire class. Those who soldier on and vomit after the strenuous regimen can expect a T-shirt. Who says the L.A. lifestyle is easier?

BETH LANDMAN KEIL

Swimming Pools, Movie Stars

Leading ladies accustomed to having their tresses trimmed by stylists who make house calls are leaving their guarded gates to slip into the Sally Hershberger at John Frieda salon (8440 Melrose Place; 323-653-4040). The space includes an orchid-filled courtyard and an indoor pool, though no client has taken a dip yet. Michelle Pfeiffer and Natasha Richardson have already popped in for one of Hershberger's choppy coifs. And though the cuts may sound steep at $400, they make a star out of every client—the price includes a take-home video of all the scissor-and-spray action. B.L.K.

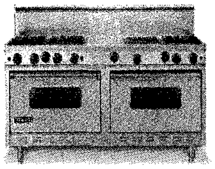


Suite Things

During Oscar week, when hotels double as celebrity crash pads and dressing rooms, the concierge has to promise a lot more than clean sheets and a stocked mini-bar. The Peninsula (pictured; 9882 South Santa Monica Boulevard; 310-551-2888), where Harvey Weinstein has regularly camped out, offers premium perks like free use of an Audi with its top suites. Estée Lauder and Vidal Sassoon are setting up temporary salons at the Four Seasons (300 South Doheny Drive; 310-273-2222), where *InStyle* magazine will distribute $600 party bags to hotel guests. Jimmy Choo, Concord, and Halston will be outfitting stars at L'Ermitage (9291 Burton Way; 310-278-3344). The Sunset Marquis (1200 Alta Loma Road; 310-657-1333), where Pedro Almodóvar and Penélope Cruz are staying, has stitched celebrity guests' names onto their hotel bathrobes—all the more incentive to stash them in a suitcase. B.L.K.

Conspicuous Consumption

In the city where spa cuisine was first cooked up, and where the meal of the moment is the Zone diet's delivery plan, some underfed stars still venture out to dine. Giorgio Baldi (114 West Channel Road; 310-573-1660) has emerged as L.A.'s Da Silvano or Nick & Toni's—a Tuscan-inspired celebrity haunt for Pacific Palisades locals like Steven Spielberg, Tom Cruise, and Goldie Hawn. Evenings at the four-month-old Sunset Room (pictured; 1430 North Cahuenga Boulevard; 323-463-0004), a forties-style supper club, are less sedate: The outdoor cabanas have already become the VIP area for leading lotharios like Leonardo DiCaprio, Rod Stewart, and Sean Penn, and Mick Jagger has made the dance floor his stomping ground. B.L.K.



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THE CITY POLITIC MICHAEL TOMASKY

Clinton's County Squire

Tom DiNapoli has made the GOP stronghold of Nassau County a lot friendlier to Democrats, though whether that's friendly enough for Hillary remains to be seen.

LET US NOW PRAISE NOT-YET-famous men: Tom DiNapoli, my nominee for most important political operative in New York you've never heard of.

I learned about him a year ago, when he became the Democratic chairman of Nassau County. Holding that forlorn job title is historically akin to being director of Catholic student life at Bob Jones University. I didn't give him much thought. Then, last October, he caught my eye. It was an event at Leonard's of Great Neck, a catering palace of some renown. A Sunday afternoon. Ice sculptures in the lobby. Several Long Island brides, each waiting her turn to parade the grand staircase. In the one room devoted to nuptials of the political sort, I first heard DiNapoli speak. He was great. Loads of energy, dash of humor, soupçon of earnestness. Once you've heard 14,800 political speeches, your antennae perk up whenever one's delivered with genuine emotion, joy even. Still, when he predicted that the Democrats were gonna surprise some people on Election Day, I rolled my eyes.

In turnaround: Nassau Democratic head DiNapoli with Clinton in December.

Election Day came, and, sure enough, Democrats gained control of the Nassau County Legislature—outside the city, the state's 57 other counties have their own legislative bodies—for the first time since World War I. They won town councils. They won judgeships. The fact that the county's bonds had reached virtual junk status didn't hurt their chances, but still, it's not too much to say that it was the single most shocking result that night in the whole country. Tom DiNapoli made it happen.

The question now is, Can he make it happen again? If you asked insiders to name the one major county in the state in which Hillary is expected to do worst, the choral response would be *Nassau County.* We'll consider this matter in a bit. But first, who is this guy?

LAST TUESDAY, I WENT UP TO ALBANY TO visit DiNapoli in his state-assembly office (he's been in the assembly since 1986; the county-chair position is a party designation, not an elected office). On the walls, Bill and Hill, Jack Kennedy, Bobby, Martin Luther King, and, somewhat less predictably, John XXIII. And FDR with George VI, whom he says no one can identify. I couldn't, either.

He was born in Rockville Centre and "raised on the three R's of Nassau County—the Republican Party, Roman Catholicism, and ricotta cheese." By 1972, his senior year in high school, he was a firm McGovernik. But instead of agitating for, oh, reform of marijuana laws, he ran for the school board at age 18. Interesting that he and another liberal firecracker of that era, Hillary Rodham, pushed aside more glamorous modes of activism and focused in on kids. Anyway, much to his surprise, he won. Under state law at the time, a person couldn't hold public office until age 21. But DiNapoli's victory made Nelson Rockefeller sign new legislation to seat him.

Tried law school; lasted nine days. "Worst experience of my life," he says. "A huge disappointment to my father, of course. He was paying for the first year, but I went to him and said, 'Here's your money back.' " He'd finished Hofstra, and he went on to get a graduate degree in human resources at the New School. He stayed on the school board, and got to the state assembly in 1986.

Fast-forwarding now, we see the Nassau Democratic Party of early 1999. Leader Steve Sabbeth and his wife are under indictment for trying to defraud creditors through their lumber company. An indicator of Sabbeth's class is that he is offered a deal under which prosecutors will keep his wife out of jail if he pleads out, and he declines. Today, they're both on their way to the hoosegow.

This is the party DiNapoli inherited. "He came in at a time when what was left of the Democratic Party here was really at each other's throats," says Robert Zimmerman, a Nassau Democratic activist. DiNapoli went to see Sabbeth after his conviction "and told him he had to leave. And he was in no hurry to." But DiNapoli's view was the consensus one. In weeks, another consensus emerged—that DiNapoli should be the new leader. He got to work finding good candidates, he solidified the party's message—basically, that the other party had driven one of America's richest counties into bankruptcy—and he managed to stop all the squabbling. All of which brings us back to last year's election.

"At 2:30 in the morning," he recalls with glee, "I was calling up candidates who'd gone to bed figuring they'd lost like they always do, and telling them, 'You better get up and get down here. You're a judge!' "

HERE'S NASSAU COUNTY: THREE-TO-TWO Republican enrollment; one of the nation's major Republican machines; a place where people register Republican even when they don't believe Republican,

Photograph by Bill Turnbull/New York *Daily News.*

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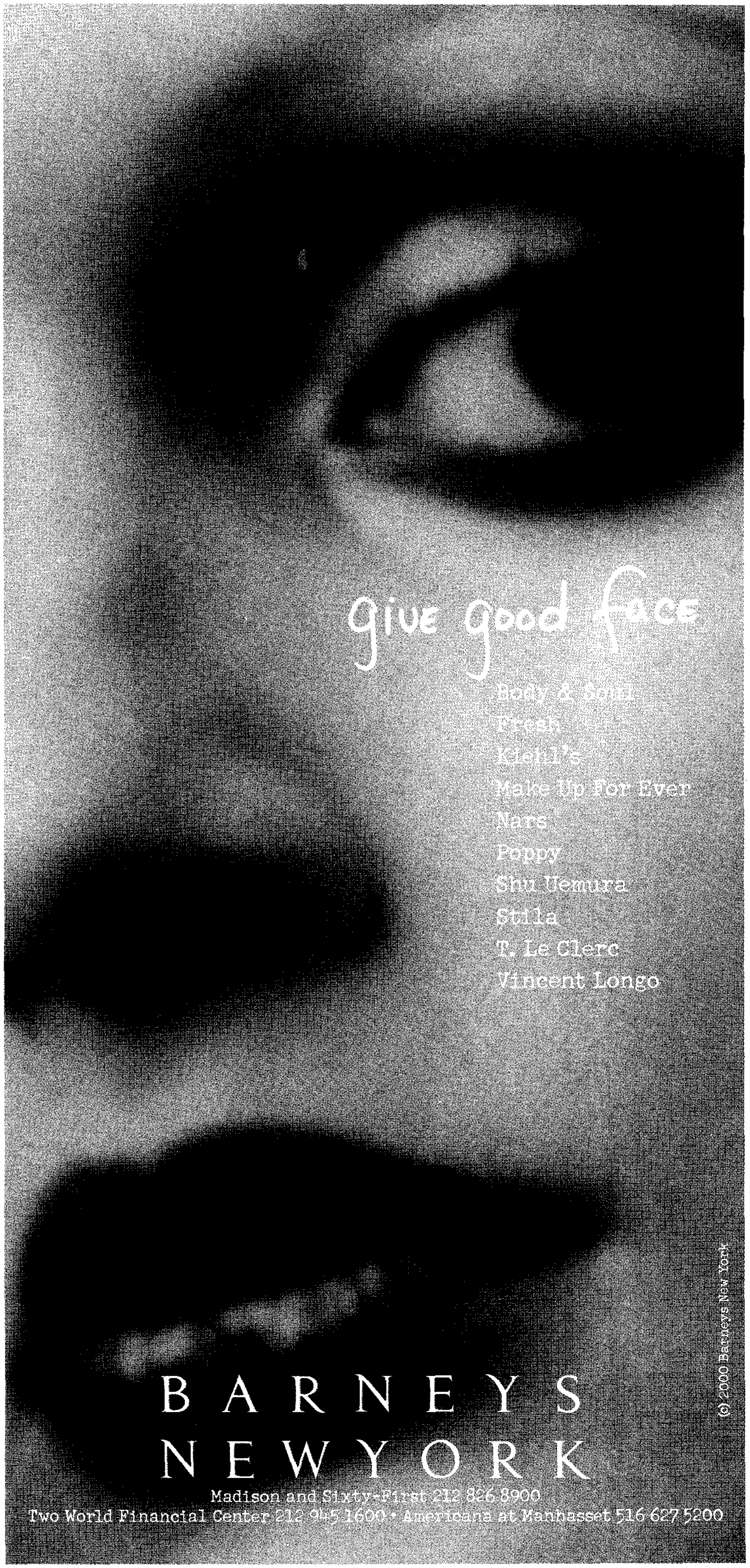
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because that's where the jobs and the contracts are. All that, and 95 percent of Nassau's towns have a black population of less than one percent. "The Republicans' old slogan used to be 'Save our suburban way of life,' " says Michael D'Innocenzo, a history professor at Hofstra who once had DiNapoli in class. "They actually used to put that on their signs. And they used to defeat Democrats by putting up pictures of the Bronx, implying that this is what Nassau County will look like if the Democrats win."

All good news for Rudy, of course. If there's one county where his record and image should work as amulets, it's Nassau. In most polls, he's ahead of Hillary in the suburbs by 25 points; assuming the margin is lower in Westchester, which is more Democratic, his Nassau bulge probably tops out well above 30.

On the other hand, there's Bush. McCain beat W by around ten points in Nassau, indicating that Bush's last-minute breast-cancer ads backfired horribly and that he may be pretty weak there in November. And there's Clinton comma Bill; after Woodrow Wilson and LBJ—not even FDR!—he's the third Democrat this century to carry Nassau County in a presidential election.

> *"DiNapoli swears Hillary can be competitive there. Among Democrats and Republicans only,* **Schumer actually beat D'Amato** *in Nassau."*

DiNapoli swears Hillary can be competitive there. He notes that among Democrats and Republicans only, Chuck Schumer actually beat Al D'Amato in Nassau—that is, D'Amato received his margin with the votes he got on the Conservative and Right-to-Life lines, which Rudy in all likelihood won't have. "It's not there yet," DiNapoli says. "It needs to be worked. But when she's out there, she gets a tremendous reception.

"I'm sure some of the traditional patterns will reassert themselves," he says. "But things will never be quite the same. If nothing else, people will see that your hand doesn't fall off if you vote for a Democrat." That, and people don't roll their eyes now when Tom DiNapoli makes predictions. ▬

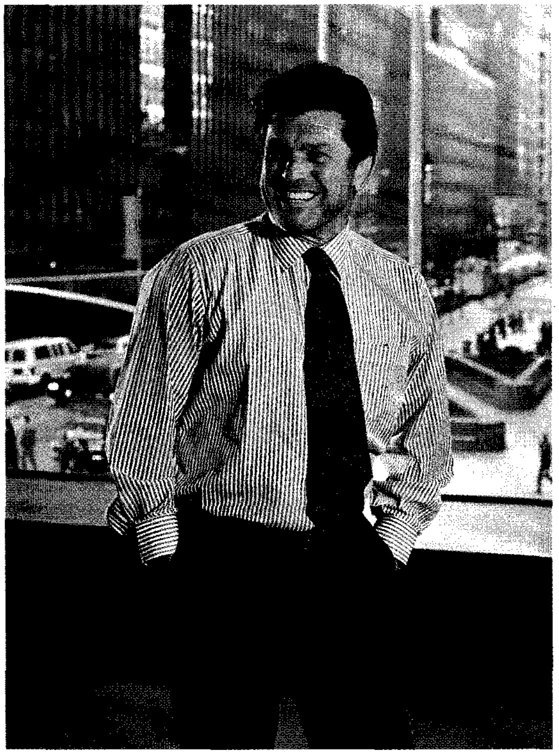
E-mail: tomasky@aol.com

Checkout Clout

Jann Wenner has unleashed his new 'People'-killer magazine, 'USWeekly.' His secret weapon? Not celebrity snaps and juicy dish but 200,000 supermarket-checkout pockets.

NOT LONG AGO, I SAW Jann Wenner at Michael's, the media-business canteen on West 55th Street, sitting at the front table in the bay window eating his Cobb salad with Mick Jagger. It occurred to me that these two guys were probably the most intact survivors of the sixties. And that, in some fathomless irony to anyone who remembers anything, they had probably survived and flourished, triumphing over periods of excess and ridiculousness, and achieving their current elegance and courtliness, on the basis of their business skills.

There is certainly no more perfect rock-and-roll career—for accomplishment and longevity and financial rewards—than Mick's, and there may not be, in that regard, any more perfect media career than Jann's.


Laughing all the way to the bank: Jann Wenner in his office.

Wenner Media, which consists of *Rolling Stone, Men's Journal,* and *Us,* is a private company owned by Wenner and his wife, Jane (from whom he is separated, but "with no plans to divorce," as the company officially phrases it), worth somewhere between $500 million and $750 million, with earnings in the $40 million–to–$60 million range. Wenner Media has no outside investors and no debt. This is a kind of personal and business perfection that, in the age of venture capital, technology-infrastructure costs, and IPOs, does not exist anymore. Indeed, Wenner Media may be the last surviving closely held independent midsize publishing company in America.

That's one of the reasons Wenner doesn't have to worry too much about taking *Us* magazine, his monthly *People* imitator, to a weekly schedule—an ambitious and by some estimates perilous undertaking that begins this week. It's one of those I-can-do-it-because-I-want-to things you *can* do when the business is your own. It's your itch to scratch.

But the other reason is that after 33 years of doing what you do, it's not unlikely that you know more or less what you're doing—and it's likely that you're not going to risk the farm. Wenner—star, starfucker, friend to stars and other starfuckers—is in fact a conservative business guy.

"I know how to publish a magazine. It's what I do, for 33 years now," he says with pride but with some fatalism too.

Although Wenner has used his life as the playbook for the Zeitgeist-ish magazines he has developed—*Rolling Stone, Outside, Family Life,* and *Men's Journal* among them—what he and his company have particularly excelled at is the technical side of magazine publishing. Magazine numbers—newsstand draw, sell-through, response rates—tend to be precise, unforgiving, and immutable (far from the soft numbers of the movie business or the record industry or the new-media world). Wenner and his company turn out to be very good at analyzing those numbers, and fearing them (reading the numbers, Wenner Media recently killed its Internet-magazine start-up). What's more, the magazine business is a business made up of a very small circle of older, unglamorous men—in which circle Jann Wenner fits very tightly—who have been doing business together over many years. Indeed, who do business not least of all because they like to do it together. (Wenner is a lot more like these guys than he is like David Geffen; then again, even the mighty mogul David Geffen, in the end, is probably like these guys, too.) While it is a good bet that at their lunch at Michael's, Jann and Mick touched on the subject of the weekly launch of *Us*—this is, after all, Wenner's biggest professional challenge in decades—it's likely that they talked less about the stars who would be in the magazine than about Jann's plan for making the numbers work.

US, AS A MAGAZINE, OR AS A MAGAZINE-business proposition, has been hanging around the media business almost as long as Wenner himself has. *Us* is the collective fantasy of that small circle of guys who make up the magazine business that they could somehow compete with *People,* perhaps the most successful magazine of all time—the Holy Grail of magazine publishing.

Us was started, in a quirk of corporate character, by the New York *Times* in 1977, because *People* had launched so successfully three years before. After losing $10 million or so, the *Times* came to its senses and sold *Us* for small change to magazine entrepreneur Peter Callahan. With nowhere near the resources to publish a biweekly national magazine, Callahan turned to the magazine-distribution company Steve Ross acquired on one of his buying sprees for Warner Communications (before it was Time Warner). It agreed to put up the money.

But by 1985, Warner was tired of funding a consistent money-loser and pulled

Photograph by Robert Wright.

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the plug. Wenner, who had some brief experience as a celebrity-picture-magazine publisher when he helped revive *Look* with the French publisher Daniel Filipacchi (Filipacchi pulled the plug on that one), stepped in and purchased *Us* from Warner and Callahan for $5 million. But Wenner didn't have the resources to publish the magazine, either. So he went into partnership with Don Welsh and his company Telepictures, which published *Muppet Magazine*. Then, in short order, Telepictures was acquired by Merv Adelson's Lorimar (the producers of *Dallas*). Then, two years later, Lorimar, which meanwhile had lost $30 million publishing *Us* with Wenner, was itself acquired by Ross for Warner Communications.

Wenner, once again, went over and bought *Us* from Warner—the 75 percent he didn't own now went for $10 million.

Almost immediately, the recession of 1989 became a depression in the magazine business, forcing most midsize independents into sales or bankruptcy. Wenner downsized *Us* from biweekly to monthly.

By 1993, after total losses of $70 million or $80 million (most of it other people's money), Wenner stabilized *Us* into a modestly profitable venture.

Meanwhile, Callahan was building himself a tabloid business, buying the *National Enquirer* (from the Blackstone Group, the investment-banking boutique) and the *Star* (from Murdoch). Suddenly, Callahan was a powerful force in supermarket-checkout publishing.

It was Callahan who, at a lunch at Le Bernardin in 1997, suggested to Wenner that he take *Us* weekly, and offered to put up the money. As the deal was being negotiated, Roger Altman, formerly of the Blackstone Group (and the former deputy Treasury secretary), which had sold the *Enquirer* to Callahan, bought both the *Enquirer* and the *Star* back from Callahan and put longtime Wenner friend David Pecker, former Hachette Filipacchi CEO (Wenner had previously sold his start-up *Family Life* to Pecker), in charge. Shortly thereafter, Altman and Pecker bought the *Globe,* making American Media the strongest force in supermarket magazine distribution, ahead of even TDS, the Time Inc.–owned distributor of *Us*'s arch-competitor, *People.*

At that moment, with Pecker's agreement to distribute *Us* to supermarkets across the country, Jann Wenner effectively entered the packaged-goods business.

OKAY.

It takes many years and a vast investment to turn a profit on magazine subscriptions, which are highly discounted.

Newsstand—single-copy sales, which are not discounted—can be immediately profitable, however. But there are no real newsstands (outside New York, anyway); there are, instead, checkout counters. And only a certain kind of magazine (a women's magazine, for one thing) sells at checkout counters. And it only sells if it is properly positioned—in a choice spot at eye level.

There are, by best count, 300,000 checkout counters (i.e., cash-register lines) in the U.S. On average, each counter has twenty wire pockets.

TV Guide and the *National Enquirer,* for instance, have pockets at virtually all checkout counters, selling, on average, six copies from every pocket every week. *People* has approximately 240,000 pockets. *Us* launches this week with 150,000 pockets and will shortly bring that number up to 200,000.

These wire pockets cost $21 each to manufacture and last for three years—$1.4 million a year, in other words.

> *"When you talk to Wenner, you can* **hear a tinge of regret,** *the vague and compelling call of roads not taken. What he might have done with Geffen, or Pittman."*

It costs $40 per year, per checkout counter, to rent the space to put your pocket at eye level (monthly magazines take the cheaper bottom pockets). So that's $8 million for the year.

Then there's a onetime charge of $20 per counter. That's $4 million.

Once you have the pockets, the mantra is, *Cover your wire.*

In other words, you have to have enough copies out there to fill all your pockets and all the space in your pockets, because at the least sign of an empty space, the retailer will put someone else's magazine there.

To keep his 200,000 pockets filled, Wenner has to print 2 million copies of *Us* (an additional 300,000 cover traditional newsstands and airports and bookstores).

It costs 32 cents to print and transport a copy of *Us* to the point of sale.

People, the category leader, sells, on average, 45 percent of the issues it prints. You might reasonably assume that *Us,* a

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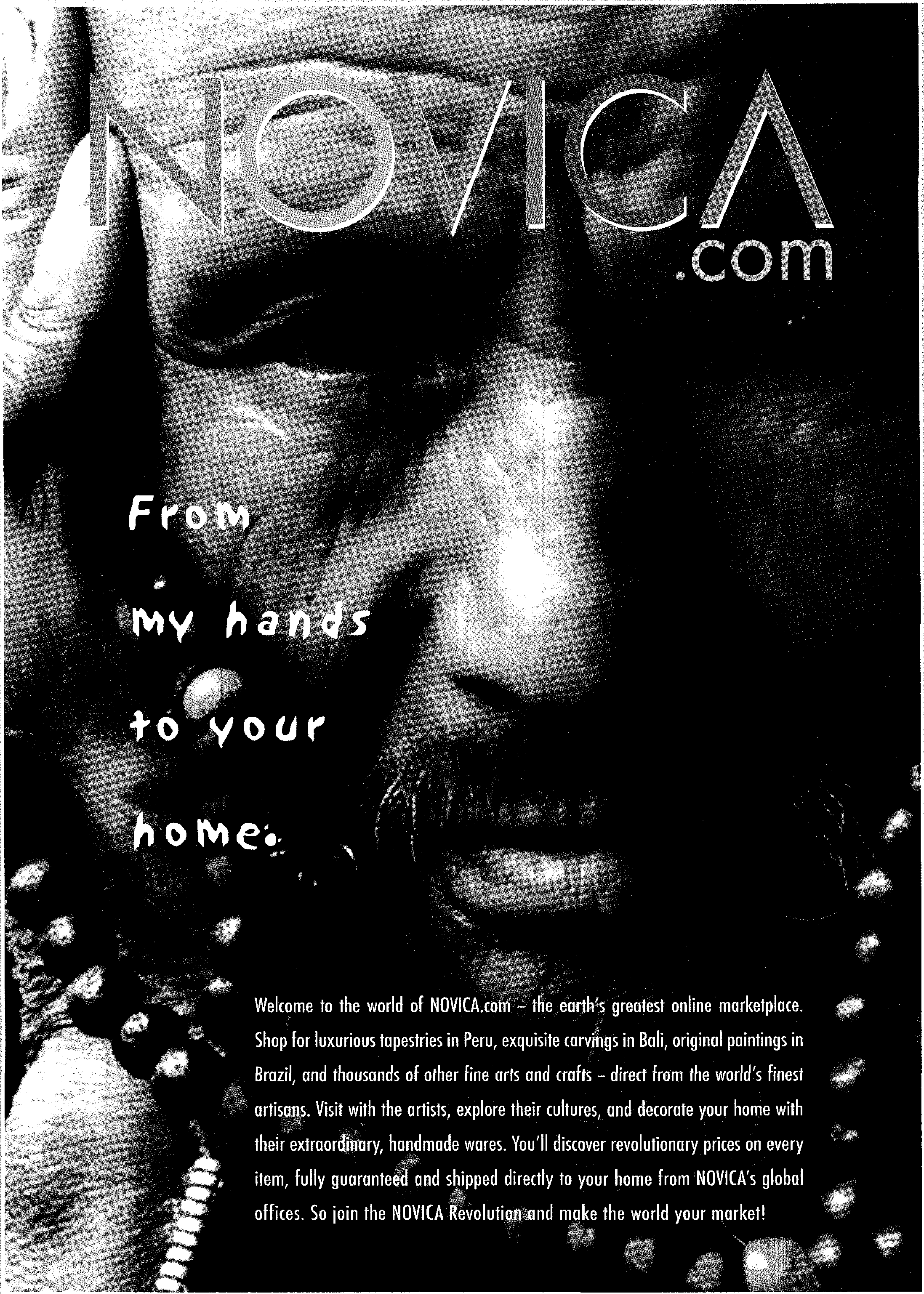

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recognized name but still not *People,* will sell 35 percent of its issues.

Of *Us*'s $2.99 cover price, Wenner will get 60 percent for each copy sold. The remaining 40 percent is divided between distributor, retailer, and wholesaler. So Wenner keeps $1.80.

That is $1.4 million a week against $736,000 in manufacturing and transportation costs, for a gross profit of $33.2 million on 50 issues.

From the gross profit, subtract $13.4 million in racking costs. Then there's a staff of 125 or so, which costs about $7 million or $8 million a year. Then a freelance budget, overhead charges like rent (a couple million), and the cost of capital.

Net-net, you're safely ahead by $10 million or so, and you haven't even factored in advertising revenues.

Of course, it's the 35 percent sell-through number that's your variable. If you're off, if you're tone-deaf to the American public (or American female public), if you slide much below 30 percent for very long, you're bankrupt.

And that's the magazine business.

WENNER HAS ONE OF THE GREAT OFFICES IN the city, which you can see into from the corner of 52nd and Sixth. It's as large as a reflecting pool and filled with choice art and cool memorabilia and wood and marble and other glinting surfaces. It is, in fact, not really the office of a magazine publisher. Rather, it maintains the illusion that Wenner is sui generis, which he is, sort of.

Indeed, when you talk to him, you can hear a tinge of regret, the vague and compelling call of roads not taken. What he might have done with Geffen, or Pittman. Stuff he might have been or done in the music business. How he might have merged with MTV, and what that would have meant in terms of Viacom and Paramount now. Maybe he'd be that company's largest shareholder. "I could have been a record producer. I would have been good at that," he can't help himself from saying.

But in some sense, the more interesting thing is that he isn't . . . an icon, a mogul, a playboy. But is purely a magazine guy.

And if you're a magazine guy, why not take a real shot at *People*? (Why leave all that money uncontested on the table?)

If you have the checkouts, the pockets, and the muscle—and nothing else to prove—why not go for it? ■

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Best Bytes

The Cooper-Hewitt's eye-popping "Design Culture Now" show reveals the impact of computers on architecture and design—but doesn't have much to say on the subject.

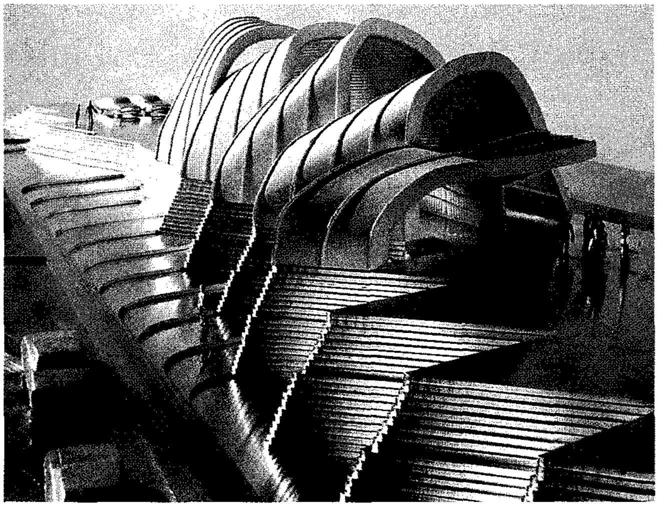
THE FIRST ROOMS OF "DESIGN Culture Now," the inaugural National Design Triennial at the Cooper-Hewitt, hardly let on that a revolution is on display. The 500-year-old tradition of carefully constructed architectural drawings and models that flowered in the Renaissance with the advent of perspective is being eclipsed by computer-generated models, printouts, fly-throughs, and the fluid forms that designers are now imaging onscreen in digital space. Artfully composed drawings, even doodles sketched on the backs of envelopes, are hanging on only by a pushpin.

We are walking straight into a paradigm shift, the beginnings of a different way of showing and conceiving design. This new world is curved rather than straight, hybrid and complex rather than pure and simple. The deceptively understated exhibition, designed by New York architect Michael Gabellini, may look tame, but geometrically measured space and form are morphing into the flows and eddies of wilder shores. Not since language-based studies in meaning and interpretation invaded the visual arts a generation ago has a single phenomenon crossed so many fields, encouraging interdisciplinary thinking. In an evergreen American tradition, technology is driving invention, and the push is coming from a younger generation who are Mozarts at the keyboard.

Initiated by Dianne Pilgrim, the prescient former director of the Cooper-Hewitt, the Triennial is one of the few design rodeos anywhere, but it is even rarer for addressing the impact computers are making across design fields. It's about time. Compasses, protractors, T-squares, and parallel rules started vanishing in the eighties as software became the standard means of production. Now the brain of the machine is teasing designers and architects, tempting them beyond rote working drawings: Will gigabytes of RAM power their imaginations? Can artificial intelligence boost the design quotient?

The purpose of the nation's first design triennial is to canvass the field and report on the state of the design arts over the past three years. With an even hand, three curators—Donald Albrecht, Ellen Lupton, and Steven Skov Holt—searched the four corners of the country and found everything from movie sets and Internet radios to Websites and an interactive Talmud. They filed the work in eight thematic packets. "Fluid"—sandwiched between "Minimal" and "Physical" on the ground floor—deals largely with the computer. Rusticated upstairs are "Reclaimed," "Branded," "Local," "Narrative," and "Unbelievable."

The curators have done due diligence, and the usual marquee billing of design stars does not overwhelm the show, allowing lesser-known figures a higher profile. The young New York firm Lewis.Tsurumaki.Lewis Architects produced a set of conceptual designs in the "Reclaimed" section, and the most wry is a building-wide gym in a presumably recycled mid-rise outfitted like an environmental Nautilus machine: Counterweights rise and fall throughout the steel-frame structure as people pump iron. A bevy of bikes and motorbikes, one a cartoon of over-the-top streamlining by Arlen and Cory Ness, straddle two categories, "Fluid" and "Physical." In "Minimal," Richard Gluckman, a New York architect known for museum interiors, is represented by a house he designed for himself. It turns out this minimalist tends to complexity when he breaks out of the gallery and builds on his own.



Hydrogen House, a computer-generated design for an exhibition hall.

THE SECTIONALIZATION OF THE SHOW MAY help visitors thread their way through the 150 exhibits by 83 firms, but the computer, conspicuous by both its presence and its absence, permeates nearly all divisions, unsettling the organization with a powerful undertow. The service entrance has often proved the route to design revolution. Nineteenth-century train stations had tailored stone arches fronting long sheds made of glass and cast iron, and the functionalism hidden behind the classical façade came forward in the twentieth century to claim the entire edifice. With the computer, another potential takeover from the rear is challenging the field.

Front and center in the entry lobby, the poster project of the show is the computer-generated Hydrogen House, an exhibition pavilion for a site outside Vienna designed by architects Greg Lynn, Michael McInturf, and Martin Trebersperg. Certain computer programs tend to model contoured surfaces, and in this building, formed by a series of five juxtaposed carapaces, structure has merged into irregular shells with compound curves. The resin models on display are not handmade but digitally produced in a stereolithographic process, and a display terminal runs a hypnotic loop showing how the forms evolved almost biologically from a skeletal shape, as though staggering out from the primordial ooze of the screen.

Photograph courtesy of Cooper-Hewitt National Design Museum.

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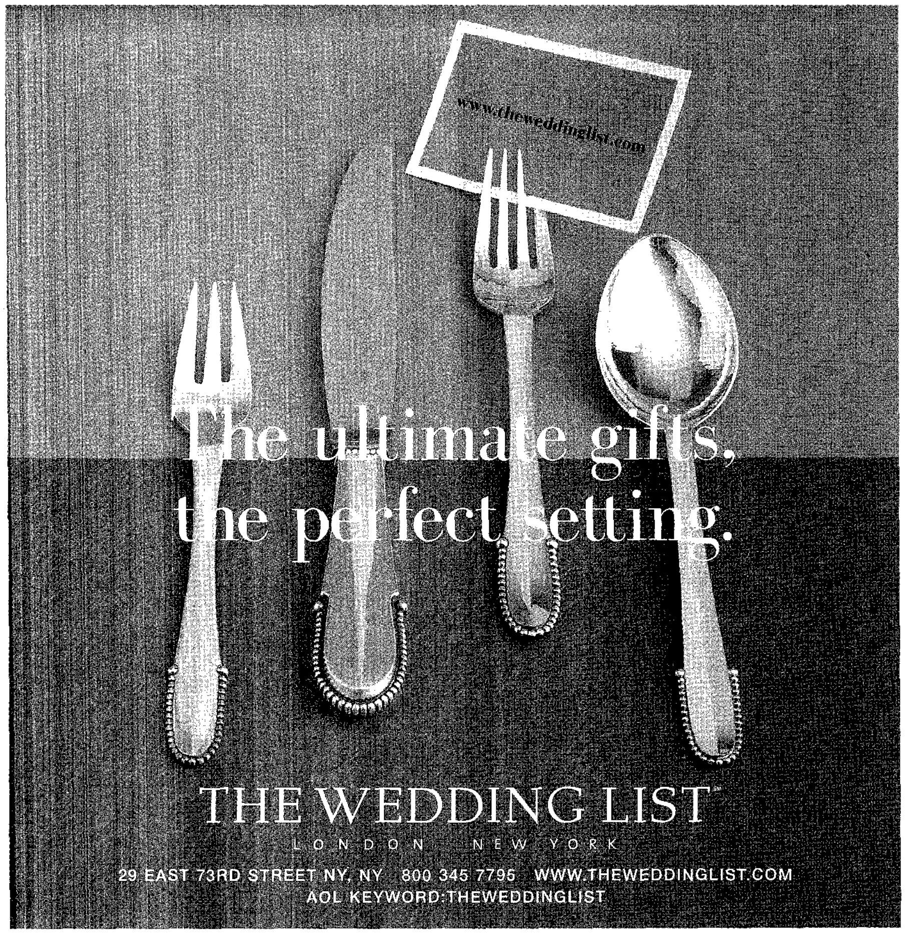

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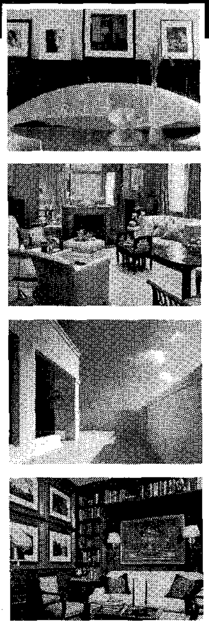

Paying a computer visit to suburbia, Kolatan/Mac Donald Studio proposes single-family dwellings whose curved forms suggest a sequel to Disneyland's Monsanto House of the Future. As a building type, the house is radioactive with associations of domesticity, and in a hilarious loop, the architects splice visions of their suave, sinuous homes into TV commercials suggesting assimilation into apple-pie culture.

If the small prototypes by Kolatan/Mac Donald look like objects intended for the contemporary dining table, it is not merely coincidental. Software developed for animation, automobile, and airplane design is being used in other fields, and the crossover blurs the boundaries between disciplines. Everything from a roller coaster to toothbrushes is displayed in “Fluid,” showing a formal convergence at all scales.

Having given pride of place to “Fluid,” the curators, strangely, don't develop the theme. The work by Los Angeles architect Neil Denari, though shown onscreen, really belongs to a mechanical world rather than a digital one. Frank Gehry makes a cameo appearance with a proposal for the 1 Times Square tower, draped in a semi-transparent wire mesh that falls from the top. Gehry famously uses the computer as an instrument to build his complex visions, but he thinks through his hands and remains a Renaissance designer.

“If the computer is invading design big-time, the show remains **boxed up in its categories** *and finally seems unaware of the larger picture implied by its own reportage.”*

The curators have not really analyzed fluidity as a consequence of computer processes but simply give it a stylistic label that hardly leads to an understanding of the digital logic driving so many investigations. The computer, for example, is capable of handling great complexity, so why is it that Karim Rashid's injection-molded polypropylene baskets and “Oh” chair in the “Fluid” section are as simple as the contoured fiberglass chairs designed 50 years ago? Conversely, in the “Narrative” section, New

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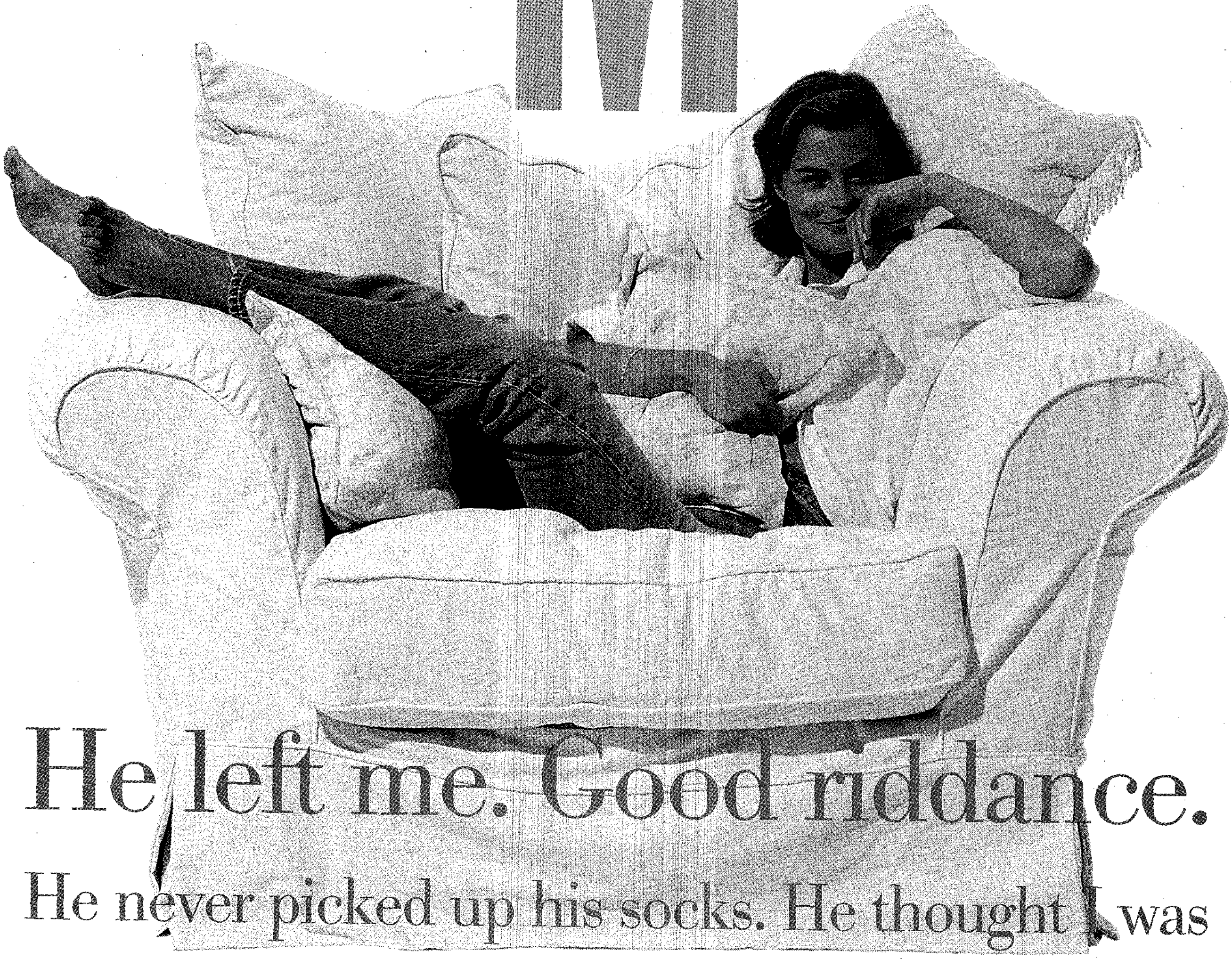

He left me. Good riddance.

He never picked up his socks. He thought I was his mother. He didn't make me laugh anymore. He's gone. Who cares... I kept the sofa.

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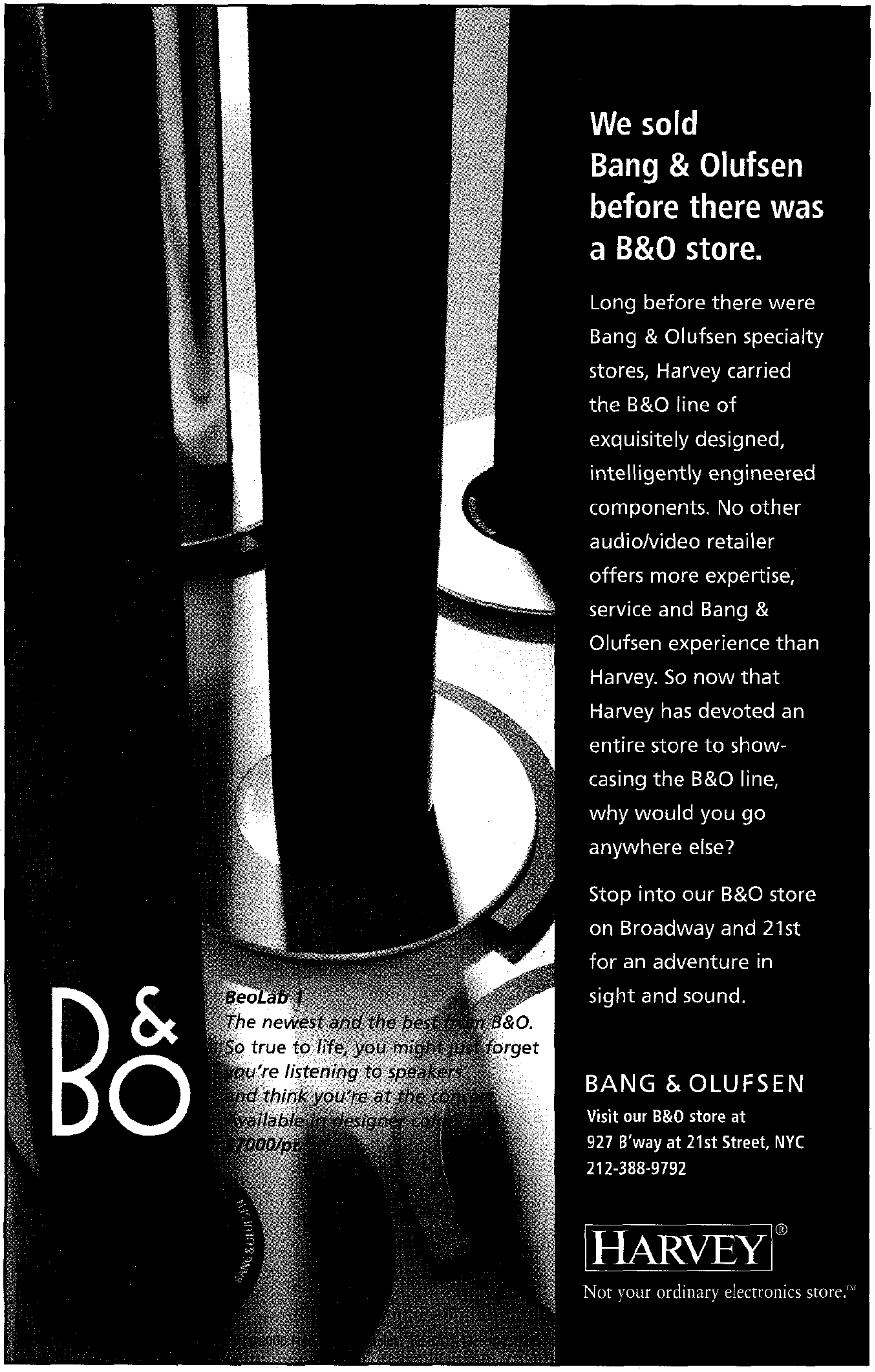
York's resident architectural visionary Lebbeus Woods has designed a mazelike installation for an upcoming Berlin exhibition, and its fragmented complexity would appear the result of pushing the "random" button on the computer. But Woods, like Gehry, belongs to the Renaissance tradition: one hand, one desk, one guy, just sitting there using both hemispheres at the same time. Some brains compute without software.

If the computer is invading design big-time, the show remains boxed up in its categories and finally seems unaware of the larger picture implied by its own reportage. A secondary narrative about computers could easily have been woven through, maintaining the overview exhibition but with a double plot. While we read in "Physical" that graphic artist Edward Fella has reacted against the "slick perfection made commonplace" by computers when he uses "battered typefaces and disjunctive layouts," we don't learn that New York architects Billie Tsien and Tod Williams only recently bowed to client pressure and allowed computers in their studio.

The show fails to point out interior tensions in the field as designers make their decisions to work with the computer or not. In their display for their Museum of American Folk Art in New York, Tsien and Williams exhibit highly tactile samples of a white bronze to be used on the façade. The architects ladled the metal onto the foundry's rough concrete floor to inflect the surfaces with chaotic imperfections. Tsien and Williams, who purposely explore materiality, still keep the computer at bay. The airlessness of onscreen design often translates to bland surfaces in real buildings.

THE JURY IS STILL OUT ON THE COMPUTER'S impact on design. There is some very provocative work in "Design Culture Now," but there are no heart-stopping epiphanies. Designers using the computer with intuitive fluency have yet to fulfill the synergistic potential. The Cooper-Hewitt has distinguished itself with landmark shows that grounded works in the larger culture, a critical tradition that is Dianne Pilgrim's legacy. The Triennial could have been the occasion to examine in greater depth the ramifications of digital thinking. The facile themes may give us handles to understand disciplines whose centers no longer hold, but the show pulls back from its own insight by shying away from interpreting this strange attractor now magnetizing all design fields. ■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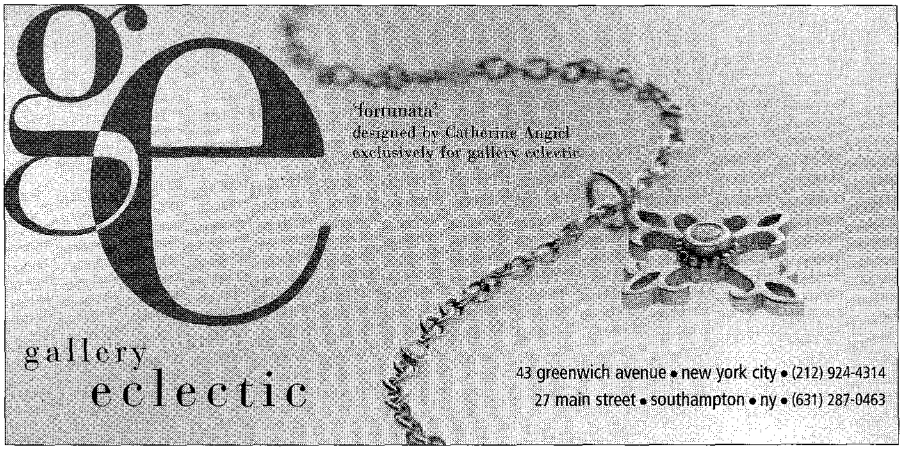
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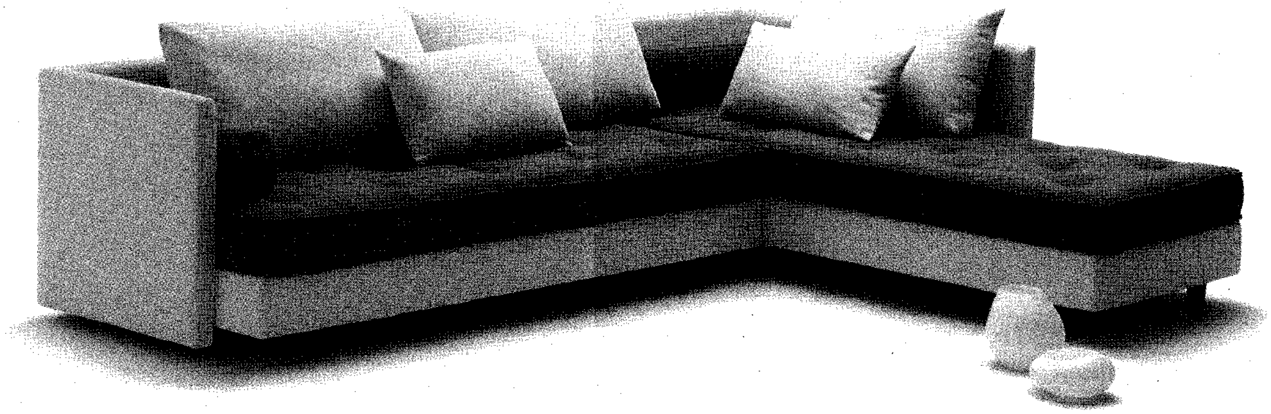

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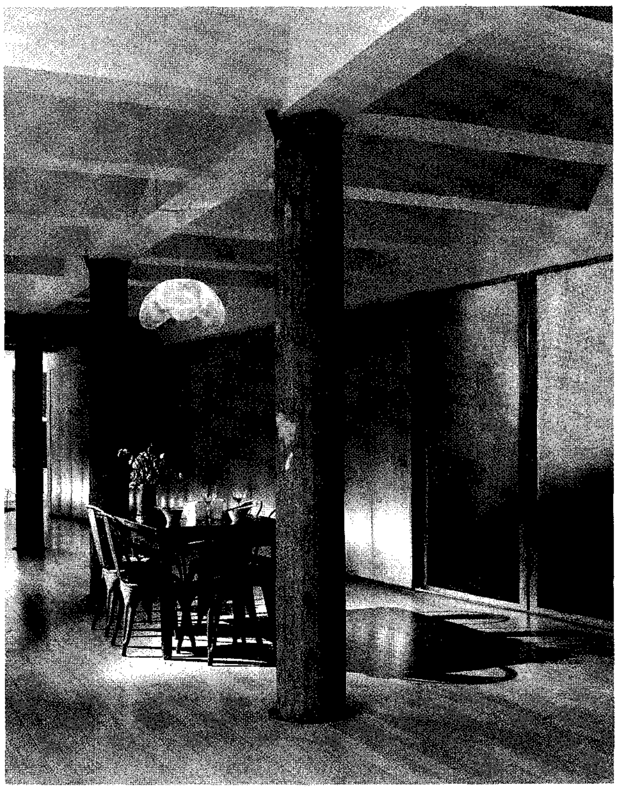
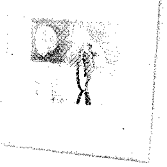
THE NEW E-STYLE

Computers may cause us to talk less, but they also allow us to stay home more, nesting as we surf the Net, reeling in domestic comforts with high-speed cables. This spring's "@Home" issue focuses on five pioneering digerati who are handily homesteading the wired universe. Christy Ferer is on the verge of launching stylewiz.com, a site that files for-sale furnishings into virtual rooms—but her own apartment is an equally killer app. Tiffany Dubin, gearing up for gavel-to-gavel coverage on theauctionchannel.com, had a vision of our fluorescent future and swapped her dusty Sotheby's antiques for eBay's pop plastics. The DUMBO apartment of Bliss's Marcia Kilgore and Thierry Boué is almost all window, but that's only natural—their business, like their apartment, is about exfoliating the detritus of everyday life. Josh Harris of pseudo.com has exercised the *Truman Show* option of living on-camera 24/7, rejecting privacy in favor of a nonstop party. And architect and Web designer Eric Liftin's live-work loft contains an acrylic-sheathed conference room that wheels back into the wall when it comes time to play with his son. For anyone aspiring to a forward-thinking lair, we created five virtual environments calibrated to the particular charisma of six noteworthies, from the Soprano kids' ultimate rec room to caterer Serena Bass's soufflé-ready dinner table. Those who haven't been swept up in the gold rush may look askance at netrepreneur wealth, but it's not like there's no trickle-down effect: These freethinkers can boldly go, and we'll just follow—click, click, click—in their footsteps.





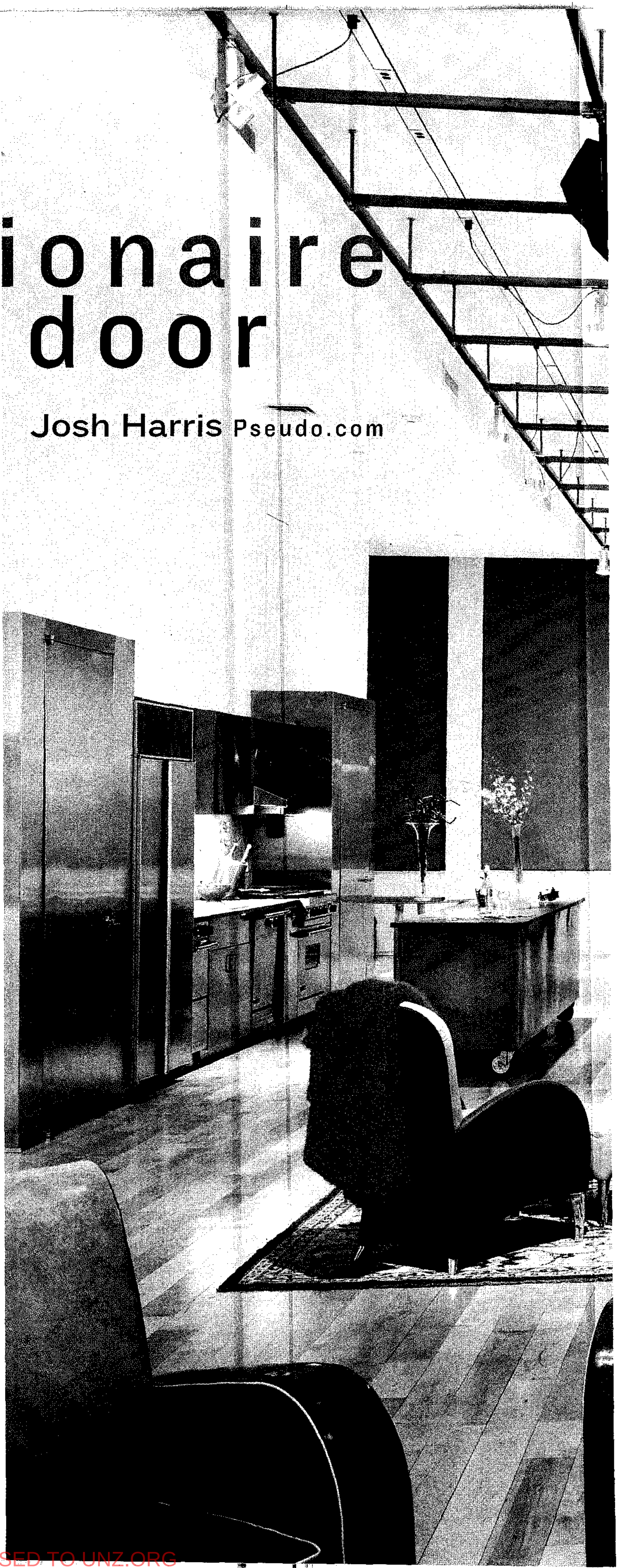
By Wendy Goodman
Produced by Jordan Schaps
Text by Alexandra Lange
Edited by Phoebe Eaton

the millionaire next door

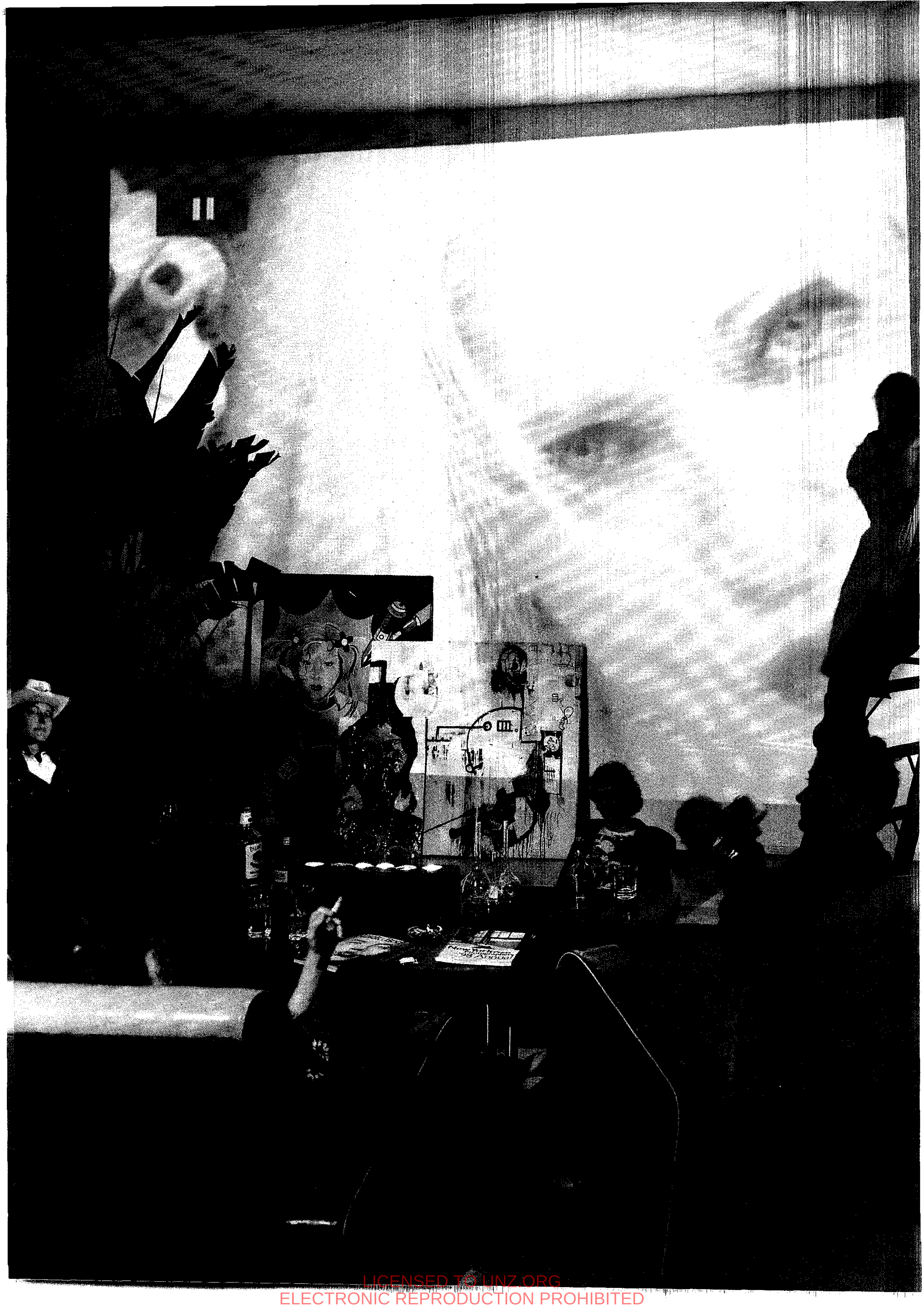
Josh Harris Pseudo.com

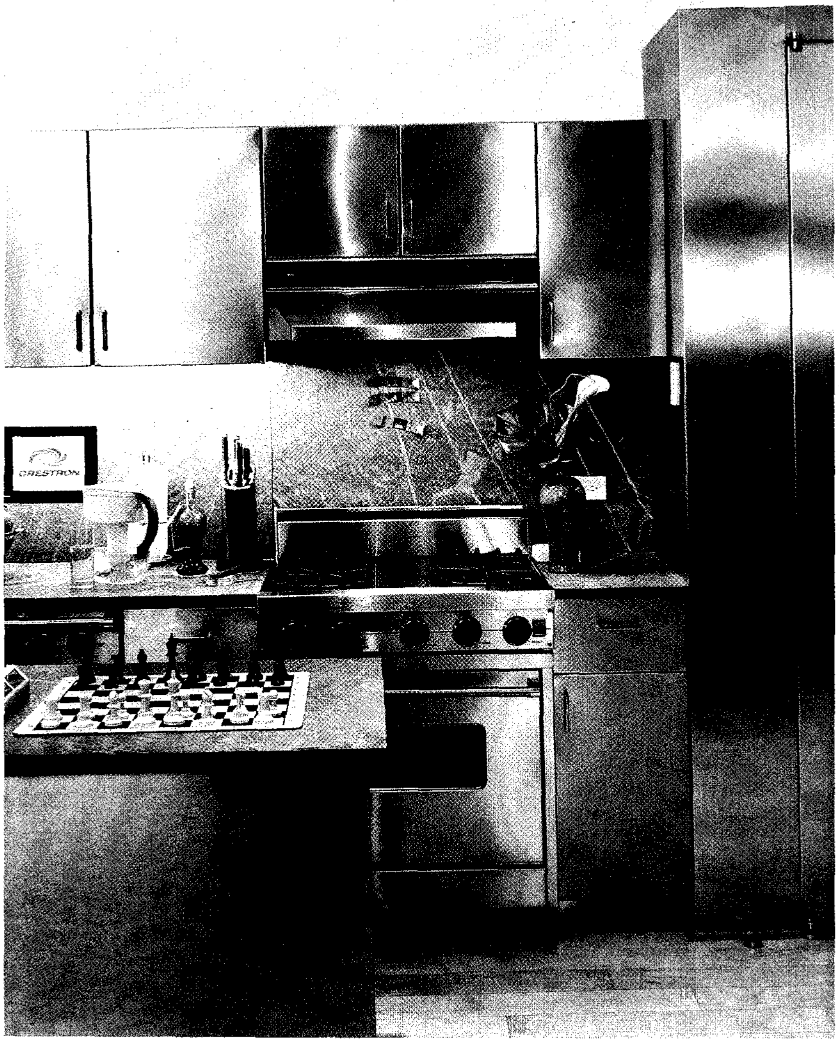
Until Pseudo.com's Josh Harris got his 4,000-square-foot SoHo loft up and running four months ago, only Warhol and Hef seemed this adept at combining home with happening. Harris has wired his entire apartment like a television studio; cameras and microphones are easily harnessed to an elaborate $150,000 electrical exoskeleton, and the best footage turns up on Pseudo, one of the first interactive TV-Internet networks. One recent Saturday night saw Harris, 38, opening his home to a select 45 for an aphrodisiac-theme party. "I had the oysters and the Viagra and the herbal lust stuff," Harris remembers; a cameraman followed one Viagra-fueled couple throughout the evening. (See what happened on tanyatv.com, Harris's girlfriend's site.) "That the loft is a set really enhances things; people feel like they are *on,*" says Harris. "It gets groovy." High-voltage contemporary art is rotated frequently throughout the million-dollar frat house (designed with the help of architect Glenn Leitch): Frank Bruno's *Or Up Yours,* on the living-room floor, purports to be a painting of Satan's sphincter. "It's part of the apocalyptic movement, by an artist from Arizona," chirps Harris, a Martha Stewart with a devilish sense of humor.

Photographed by David Joseph



Blared kitsch project Harris is wired to the rafters; Creston lighting is suspended on a fourteen-foot-high Unistrut grid system. Gray shades (by Honquest Design) keep the natural light at a minimum. Alex Arcadia's triptych adds a splash of California color to the Harris lair. Fifties vinyl furniture in cartoonish colors (foreground) is from the 26th Street flea market; the lime sofa and chair are Poltrona Frau.





Pop-up video Left, if Harris (seated, with cigar) were on a desert island and had only one DVD, it would be the new Madonna video collection, he says: "I think Madonna is the sexiest woman on the planet." He watches films on his twelve Sharp video projectors, which display the images on his bare white walls—everything from Vittorio de Sica to *American Pie* and *The Matrix* ("In the middle of the night, *boom*—that's when you want to watch them"). A nine-inch Sony in the bedroom is only for the news. Above, Harris had the closet (right) sheathed in stainless steel to match the Viking stove and custom cabinets in the hard-edged kitchen. The computer screen scooped out of the pietra cardosa slate backsplash is hooked up to the Internet and controls the front door, the sound system, and the climate. "I also use it to order groceries from Dean & DeLuca online and watch videos," he says. Most recently, Harris used Lycos to locate omelette recipes: "Let's face it—I'm no gourmet chef." The kitchen island has wheels and makes a great oyster bar–speed-chess table.

Josh Harris
Pseudo.com

How will the Internet change the home? The eight hours of TV viewing in the average household will dramatically shrink as people get sucked into their Internet worlds. High-speed transmission will enable widespread two-way video conferencing; everyone will see who they're chatting with. People will be judged on how they appear on the Net in addition to how they appear in the flesh. We will increasingly spend time with a whole world of people with the same interests; I won't have to depend on girlfriends or work associates.

Home computers One ugly Dell PC, one blue iMac G3.

Bought it online I have 25 bids in on eBay for Herman Miller items, transistor radios, an East German wristwatch tracking device from the seventies, and a bunch of other people's home movies. The ones from the thirties are always Yosemite or parades—they are *great.*

Bookmarked sites eBay, quote.com, herp.com (where you can buy lizards, not the virus), okbridge.com (an online bridge club).

Online grocery list Dean & DeLuca deli stuff primarily (deananddeluca.com). Honest Tea (honesttea.com) is my favorite beverage besides water. Can't wait for Balthazar's bakery and Russ & Daughters to get with the program.

Please invent A virtual wife. I look forward to seamless virtual reality (though I saw *The Sixth Sense* and am still wondering if I am not already in it). I also want to retain a computerized log of all telephone conversations and messages, and audio-video of people who buzz me from downstairs.

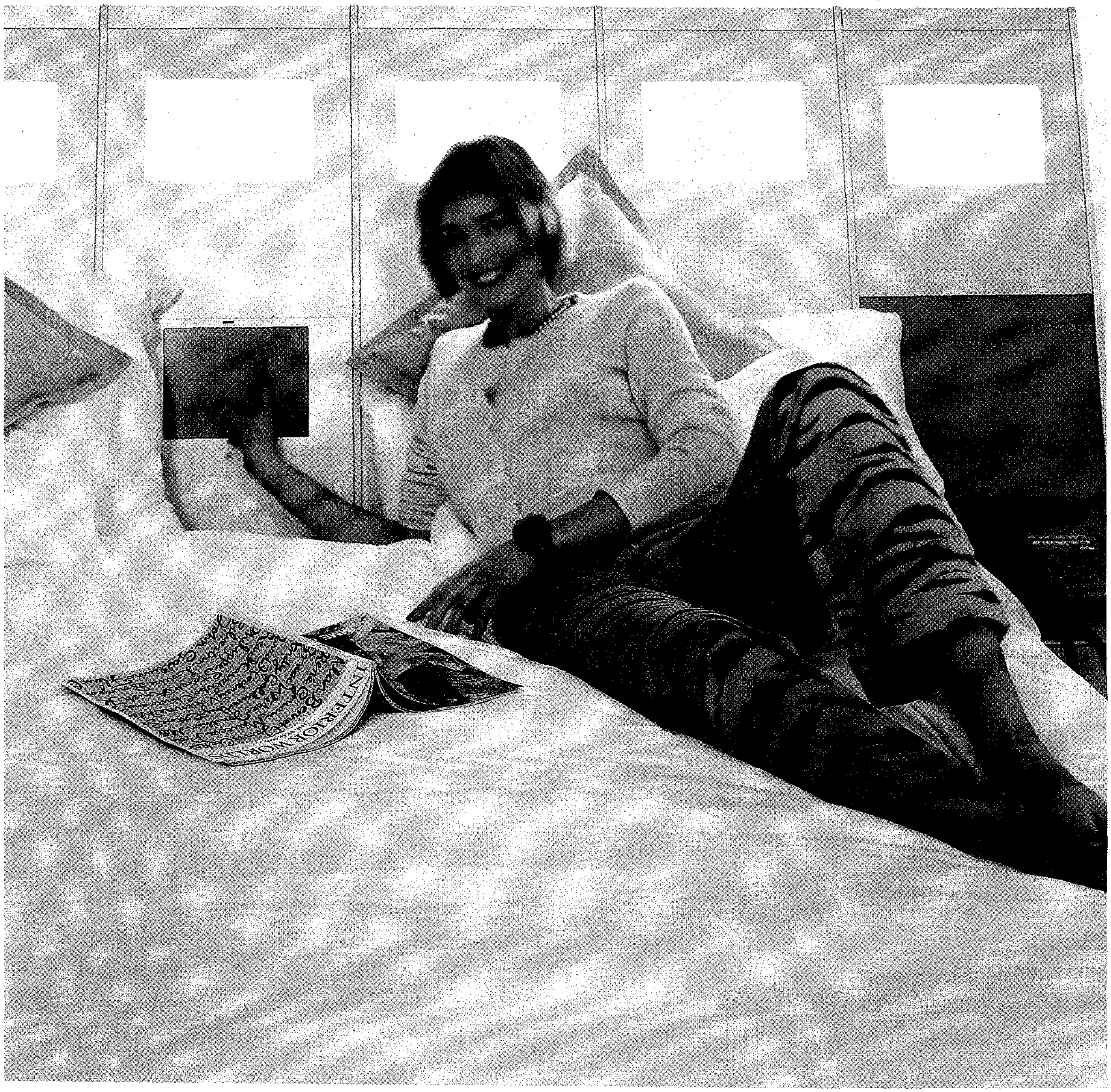
Coolest appliance My Sony transistor radio from the sixties even though it is only AM; I'm still grieving over the loss of WQEW.

Favorite movie set *The Red Shoes* (incredible sets and locations).

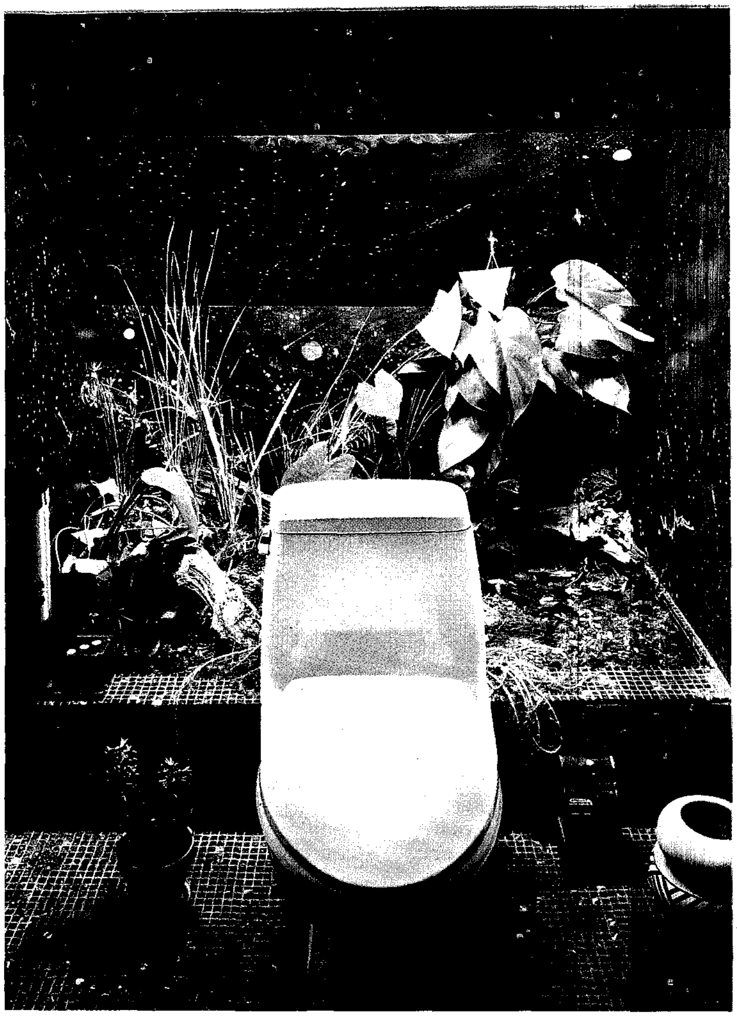
Store I could live in The soon-to-open Prada in the downtown Guggenheim.

Favorite city building The huge AT&T neutron-bomb building in TriBeCa, which has no windows, is as deep as it is high, and reminds me that I live too close to the epicenter.

Coolest video games I've played most major video games, but I've gone back to the basics: My No. 1 game is Solitaire (by 10x); my No. 2 is Pong (from Atari).



Bed, bath, and beyond Above, Harris collaborated with Fabrikom on this aluminum California-king-size bed with a touch-screen computer and fluorescent viscera. "We use the computer as an alarm clock and an address book. It also allows us to open the front door," says Harris. "I like leaving video on the screen from Webcams; personally, I like to wake up to the sight of the Golden Gate Bridge." Harris's girlfriend (pictured) is Tanya Corrin of TanyaTV.com; bedding is from Banana Republic. Opposite, Aqua Art in Williamsburg installed this pond in an otherwise wasted space under a staircase. "It makes the bathroom smell good," Harris says, "and because it bubbles, it's like a Japanese noise-masker for people in the bathroom. You might as well give your daily functions some Zen."



Chat room Above, "co-ed is generally preferable when you're taking a steam," Harris says authoritatively, "but you can't see more than a foot in front of you with the steam. It's not like we're having an orgy in there." Neutral stone tile looks better on video and film, he says. "The thing that really makes the whole bathroom work is the tile on the ceiling—like buying an industrial coffee pot rather than a commercial one. I wanted it to look like the Tenth Street Baths." The pull-chain shower head is from Hansgrohe; the towels, from Jan de Luz on West Broadway, are embroidered with Harris's stage name, M. J. LUVVY. Broome Street Flowers & Interiors sent over the stalks of curly water bamboo.

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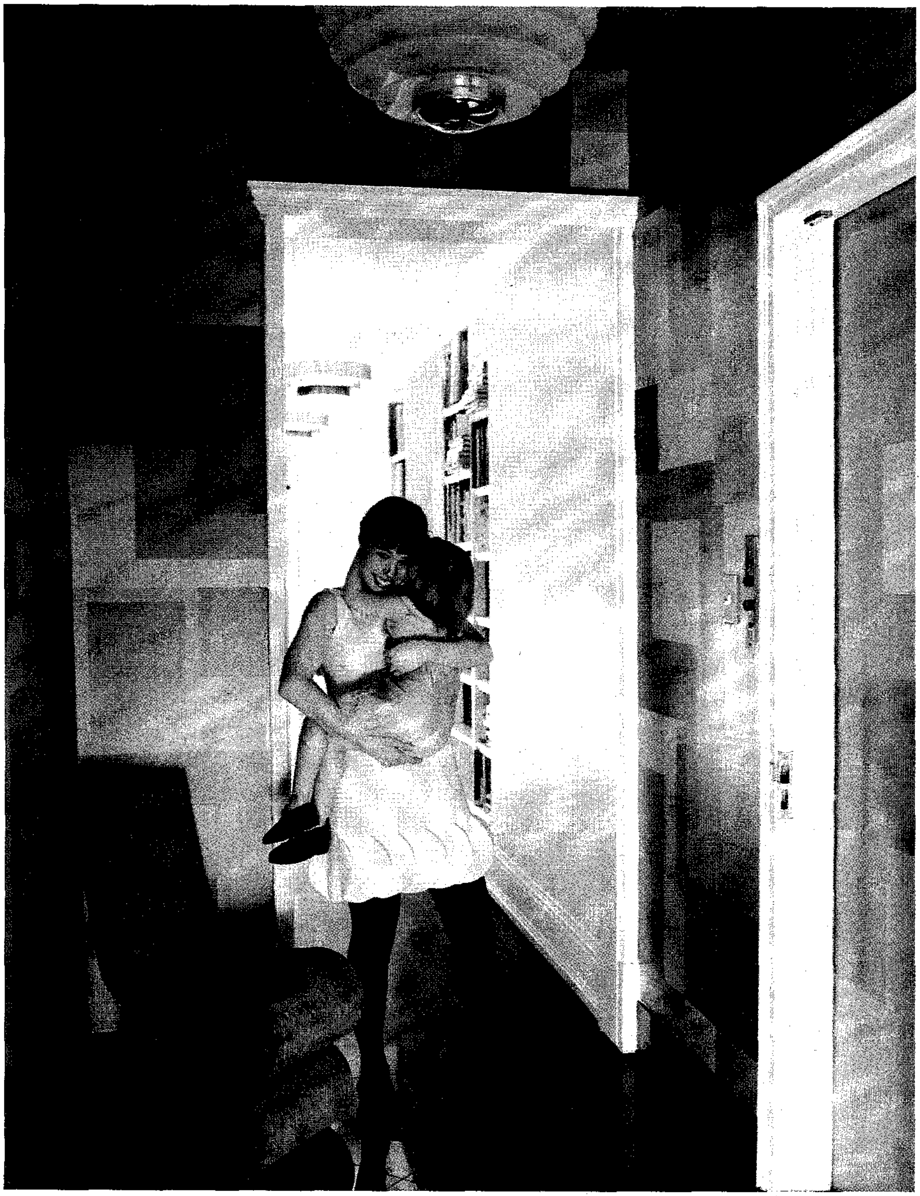
the brighte

Tiffany Dubin theauctionchannel.com



Hollywood squares Above, Dubin cradles 4-year-old daughter Tatiana. The chair is seventies Frank Gehry, the dress sixties Pierre Cardin. Lulu de Kwiatkowski's murals seem authentically Op Art in light of a new Gio Ponti fixture. Opposite, this Sony flat-screen is one of nine TVs in Dubin's three-bedroom apartment. "My idea is to do the Bill Gates thing and freeze-frame my DVD on different works of art," she says. The VCR and cable box fit comfortably behind the rare thirties fireplace light in the nonworking fireplace. Pillows in vintage Marimekko fabric pick up on the woven-leather coffee table, actually a daybed from Lost City Arts, sans mattress. Sixties mushroom chairs were bagged at a Phillips auction.

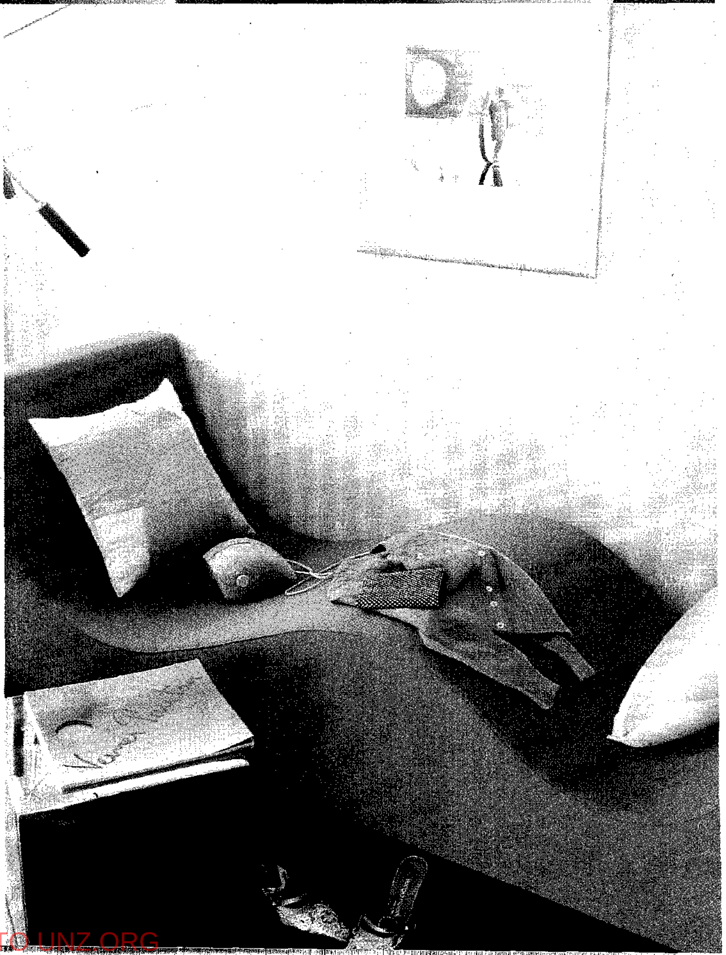
tiffany Dubin's midlife crisis came a little early. Still well under the big four-oh, she woke up one morning last summer and realized everything had to go. Not the family, not the city—the furniture. "I'd become allergic to everything we had," she says. "My apartment was always like a flea market. But I didn't want tons of clutter. I wanted clean, modern, functional, user-friendly, *young.*" And so the chintz was scrapped, the ruffles retired. The antiques went back to Sotheby's—their original source, and Dubin's former employer. Knickknacks were unloaded on eBay. But the Upper East Side prewar building was too good to leave. "The older I get, the more downtown I want to move," says Dubin. "But as I can't really do that at the moment, at least I can bring downtown uptown." The acquisition of the apartment next door gave her more loftlike square footage, and Dubin, a shop-till-you-drop-aholic who daylights as the vice-president of marketing and communications of the Auction Channel, set about filling it with objects made in the last century. Thirties glam was soon doing the samba with sixties and seventies kitsch: A pink daybed crept in, then turquoise chairs, then lime storage boxes. Suddenly, her chic silver-paper walls were cohabiting with the iMac palette: "People made fun of me. It was like a big joke." She giggles. But clearly, the joke's on them.

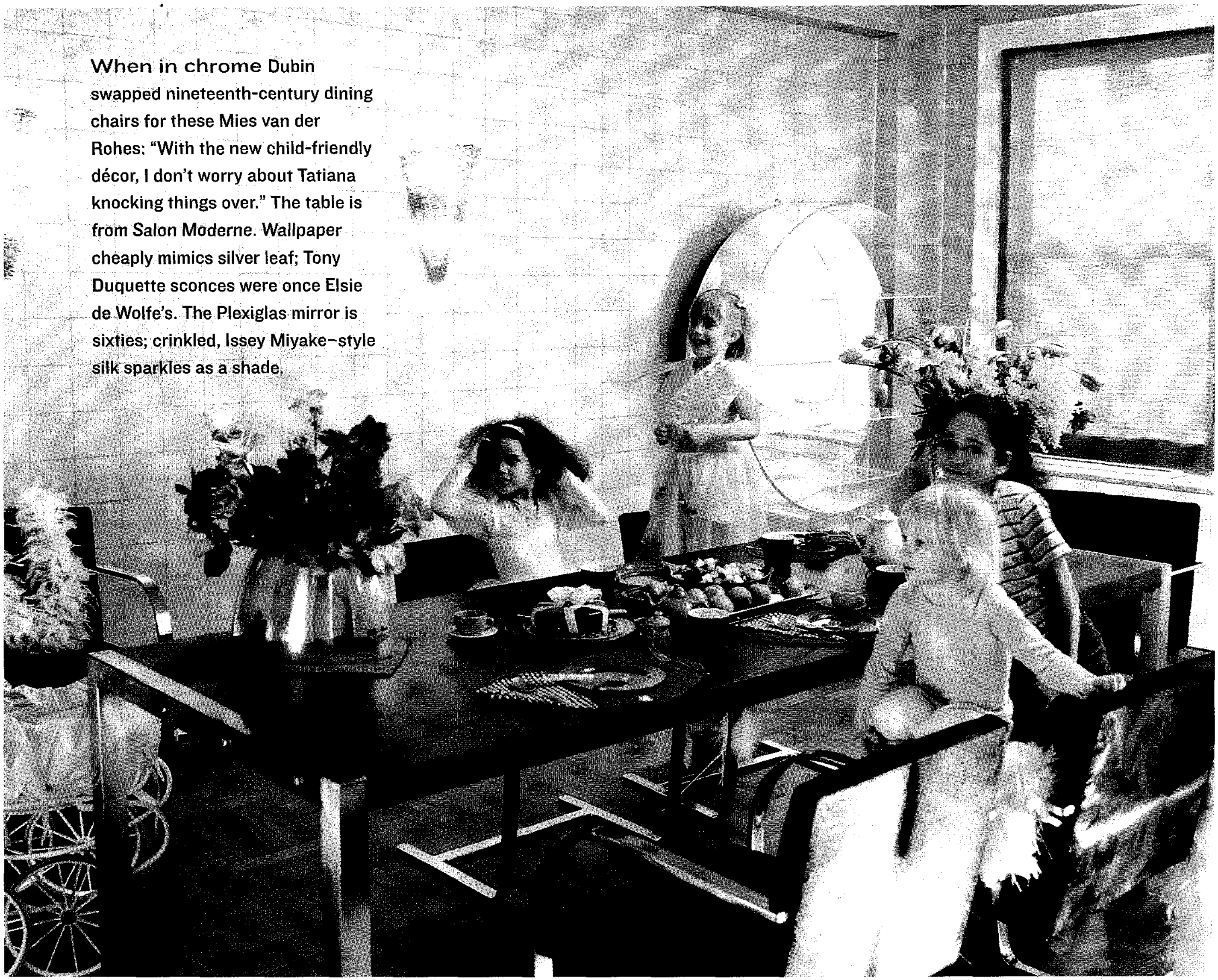
Photographed by
Fernando Bengoechea

Hair and makeup by Mally Roncal for Garren New York.

ouse rules

Blush life Right, Dubin spotted this lipstick-pink daybed at DKNY on Madison. After spending an afternoon comparison-shopping on homeportfolio.com, she taxied down to Cappellini Modern Age to buy one for her dressing room. Vintage Marimekko fabric has been sewn into throw pillows. She picked up the sixties Sokolsky photograph three years ago at Sotheby's. Above, a TV has been tucked into a bank of closets. The Verner Panton cone chair came from Lost City Arts; a metal cube on wheels plays up this forties vanity from Alan Moss, a repository for Dubin's seventies clutch-bag collection. Chartreuse boxes—a vain attempt to consolidate clutter—are from Troy; Dubin keeps her everyday jewelry in the cross medicine cabinet from Cappellini.





When in chrome Dubin swapped nineteenth-century dining chairs for these Mies van der Rohes: "With the new child-friendly décor, I don't worry about Tatiana knocking things over." The table is from Salon Moderne. Wallpaper cheaply mimics silver leaf; Tony Duquette sconces were once Elsie de Wolfe's. The Plexiglas mirror is sixties; crinkled, Issey Miyake–style silk sparkles as a shade.

Tiffany Dubin theauctionchannel.com

What do you most look forward to doing with the new technology? Getting rid of the zillions of papers I carry everywhere.

Home computers There are four of them: My Compaq, my husband's Sony VAIO, my daughter's strawberry iMac, and a Compaq laptop I use that just blew up.

Bought it online All from eBay: Eames and Bertoia chairs, a "snakeskin" ice bucket, tie-dye glasses, vintage wallpaper and fabric. I've also used Urbanfetch to get drugstore items; Kozmo's good for movies, Ben & Jerry's, and magazines.

Bookmarked sites Vcwatch.com, industrystandard.com, internet.com, prnewswire.com, businesswire.com, guru.com, and girlgeeks.com.

Online shopping list If I could get a pair of Marc Jacobs pants online, I would in two seconds. In the meantime, I'll be checking out girlshop.com and style365.com. I'm also hooked on vintage-couture.com and eBay's vintage stuff.

Favorite Websites Lamodern.com, icon20.com, beauty.com, google.com, company.sleuth.com, edgar-online.com, auctionwatch.com, luxuryfinder.com, wgsn.com, girlshop.com, and of course eBay and sothebys.amazon.com's fashion area.

Best computer chair An Eames chair with a built-in desk I got on eBay for $100.

How online has influenced offline Because there's now such amazing access to things and information, expectations are higher; people expect to have responses immediately, at any time of day or night.

Please invent A fridge that would automatically reorder more milk, diet raspberry Snapple, and Granny Smith apples.

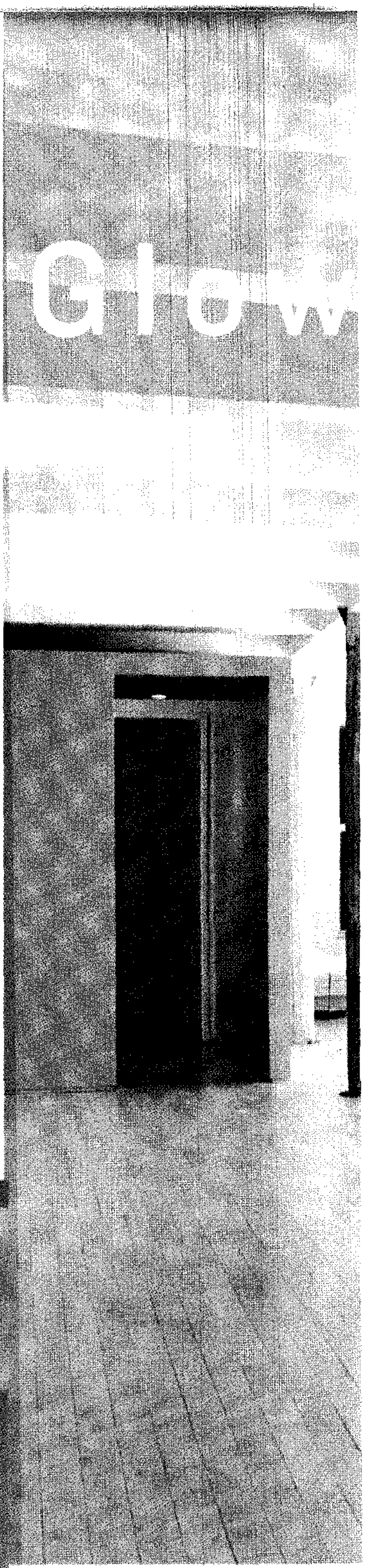
Dream electronics purchase A treadmill with Internet access attached.

Virtual art, pro or con? Pro, especially if it's stuff by Kenneth Noland, Jackson Pollock, David LaChapelle, or Horst.

Coolest new tech product The Auction Channel's interactive-TV technology, which allows the auctioneer to flirt with the audience.

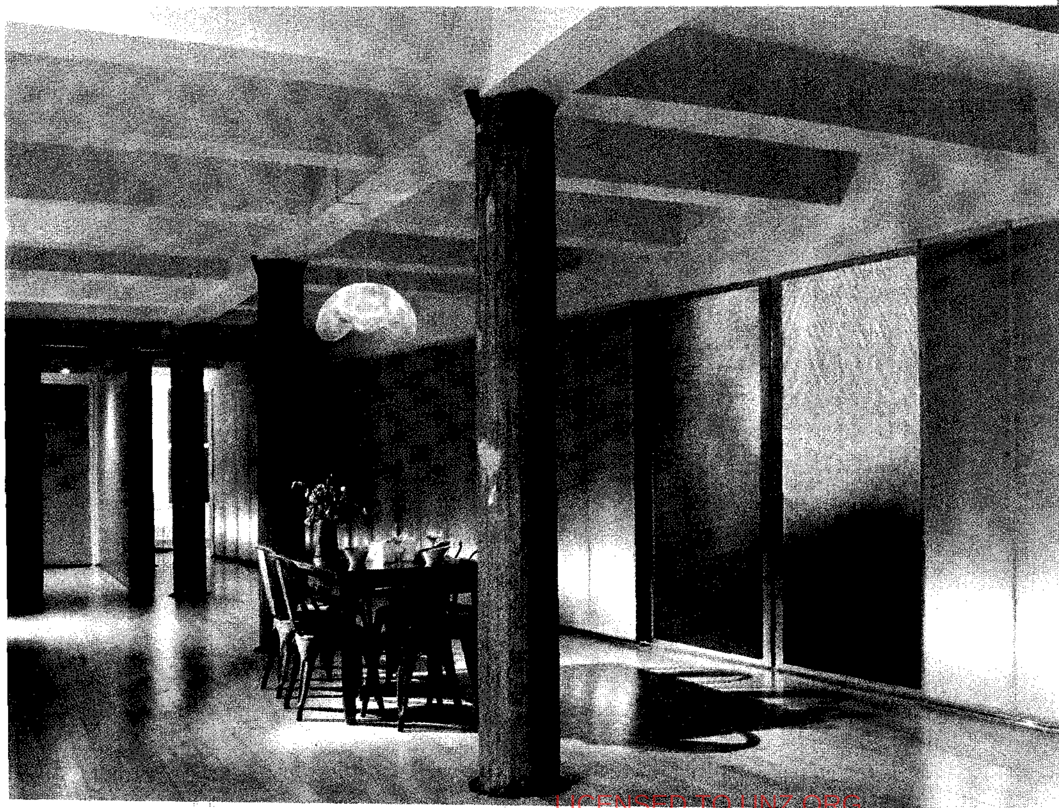
Shop I could live in The DKNY store.

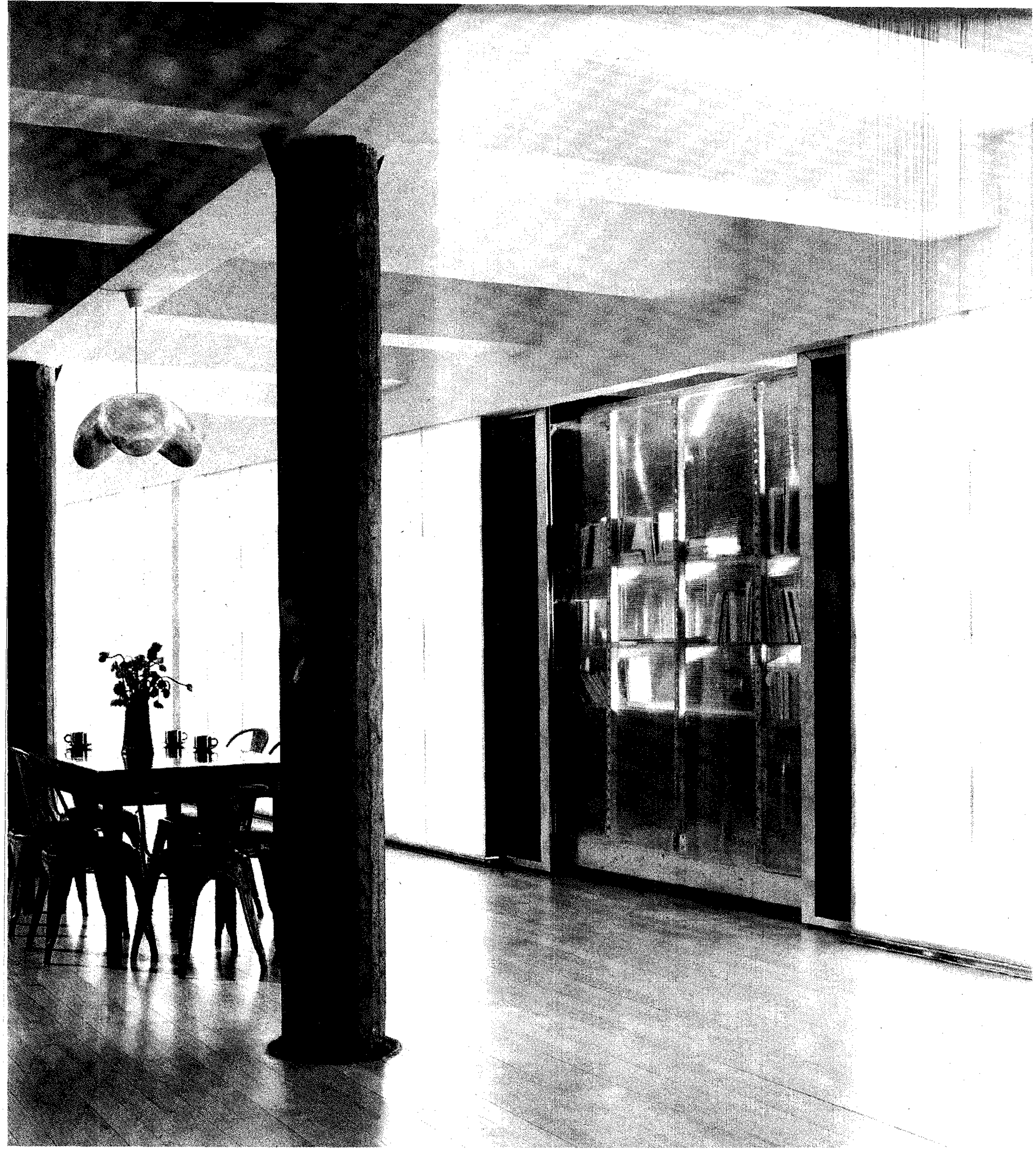
Just Say Glow



Eric Liftin Mesh Architectures

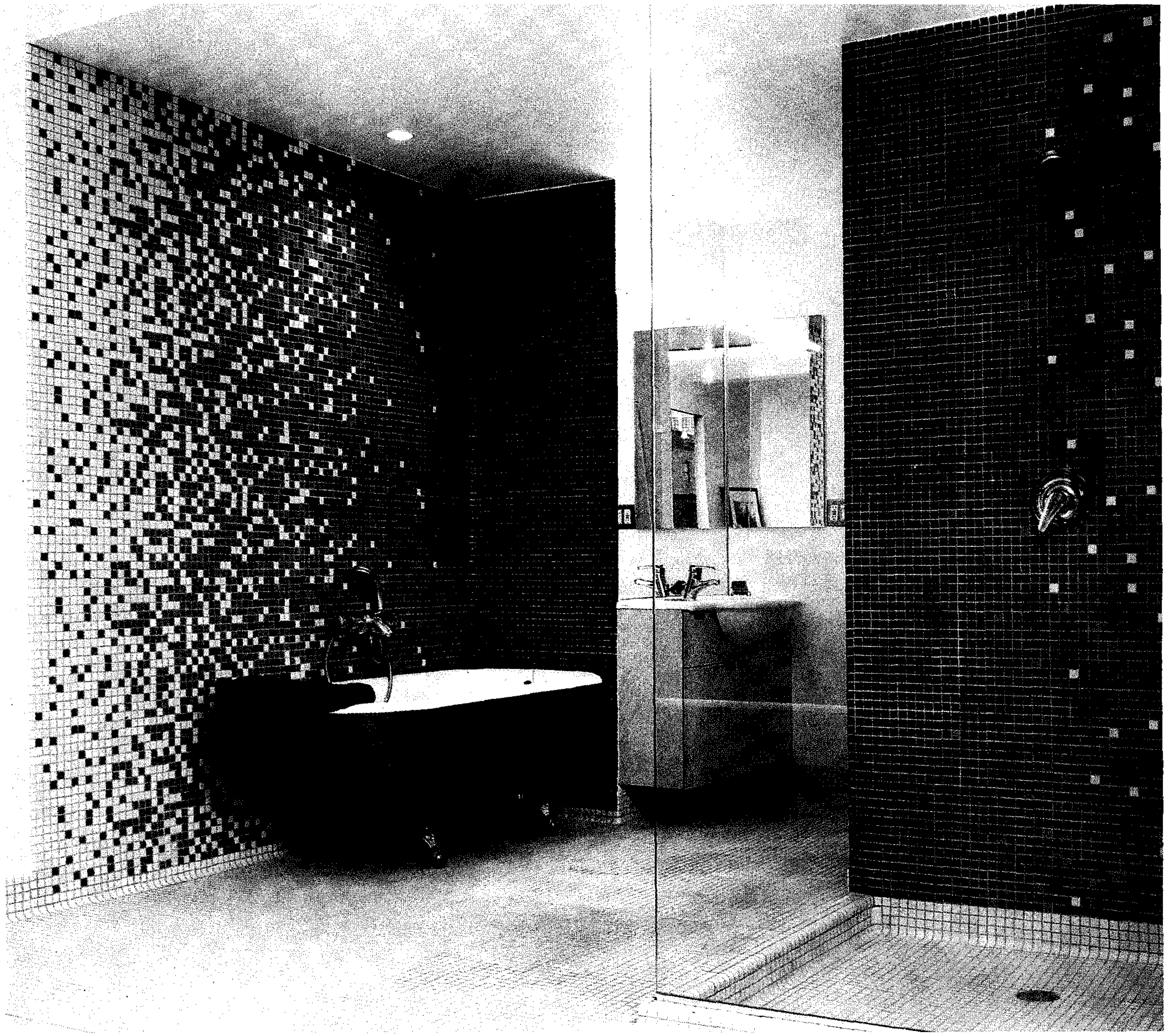
'When architects design their own houses, they never want everything set in stone," says Eric Liftin of Mesh Architectures, which designs interiors and Websites. "They want to be able to experiment." Liftin didn't have acres to slice and dice, just 3,300 square feet on Greenwich Street in SoHo. And before his wife and their infant son, Asher, could move in, he found himself wrestling with the congenital flaw of most lofts—which is that they're long and narrow, with little light at the center. A 60-foot wall of translucent acrylic built on a diagonal slashed the long loft into two luminous triangles: Master bedroom and home office were on one side; kitchen, living room, and baby bedroom fit comfortably on the other. But in today's hot-hot-hot real-estate market, Liftin was unable to find affordable space for his business; only a month later, his three-employee firm was calling his home office headquarters. An eight-foot-wide "chill-out cube" that rolls in and out of the wall with the ease of a Castro convertible became the company conference room, easily concealed behind sliding fiberglass doors. Liftin's dream house still manages to have that special glow: With a flick of a switch, lighting concealed in the wall emulates candlelight—or the blaze of a Cancún sun.





Wall of voodoo Above, banks of eight-foot fluorescent tubes lurk behind acrylic panels. Columns have been stripped and sanded so their desirable concrete fireproofing is visible. Liftin, something of an electrical wizard, has wired one wall so he can project images on any surface: On the ceiling, by video artist Leo Villareal, is *Megaparticle,* a computer rendering of light particles orbiting in space. The handmade cast-fiberglass lamp was a wedding present from architect friend Anna Liu. Opposite, an ambient effect is achieved using low-voltage quartz lights picked up on Canal Street.

Photographed by Andrew Bordwin



New year's resolution Above, four shades of ceramic tile replicate a standard Photoshop pattern that shows white morphing into midnight blue. The contractor pieced the pixelated image together in situ, using a computer printout of the design superimposed on a grid; installing this custom pattern proved cheaper than using glass tile. A pane of glass is all that separates the shower from the master bedroom, but Liftin plans to use a parachute-cloth curtain to wrap up the bedroom like a Christo. This custom-designed birch-plywood cabinet has a Duravit sink lip. The salvaged tub was purchased on Houston Street at Manhattan Castles & Props and repainted.

Sweet and lowdown Right, son Asher's *miniature Jacobsen chair, ordered from Pottery* Barn, fraternizes with vinyl lounges and a wood-and-chrome coffee table from Property on Wooster Street. The cushion is by Jonathan Adler. Below, "breaking the walls up into two colors makes them seem lighter," says Liftin, who had the kitchen painted this tart tone. His wall-mounted wine, dish, and paper-towel racks are from Ikea, as are the *melamine cabinets; Liftin's contractor sturdied* them up with a Chem-metal aluminum surface. The money saved was channeled into the soapstone countertops and custom, troughlike sink. Liftin spray-painted his old refrigerator with metallic Krylon to match the Bosch dishwasher. The marbleized-linoleum floor is from a German company called DLW. Liftin bought the steel dining table from a graphic-design firm that was upgrading. Secondhand galvanized-steel chairs are from New York Chair Company, a restaurant-furniture store on the Bowery: "It's rare to see this classic French design with cushions."

Eric Liftin
Mesh Architectures

What in the home would you like to see computerized? My belongings. How many times have I been looking for my keys or a slip of paper, wishing I could just type "find"?

Our computers My office is effectively in my home, so the total count is about seven machines—mostly Macs.

Bought it online Books from amazon.com, and bn.com. In a somewhat absurd buy.com transaction, I recently purchased 300 sheets of printer paper and two CDs (Pavement and Mogwai). On eBay, I also bought a wide-angle lens for my old Canon SLR. Most recently, from Urbanfetch, I've ordered Ben & Jerry's Coffee Heath Bar Crunch, batteries, and H&H bagels.

Bookmarked sites Altavista.com, my online bank (Security First Network Bank, sfnb.com). For information retrieval, I like my.yahoo. For searching, Google. Volumeone.com is a site run by web designer Matt Owens, who puts up a handful of inventive flash art.

Best computer chair Herman Miller's "Aeron."

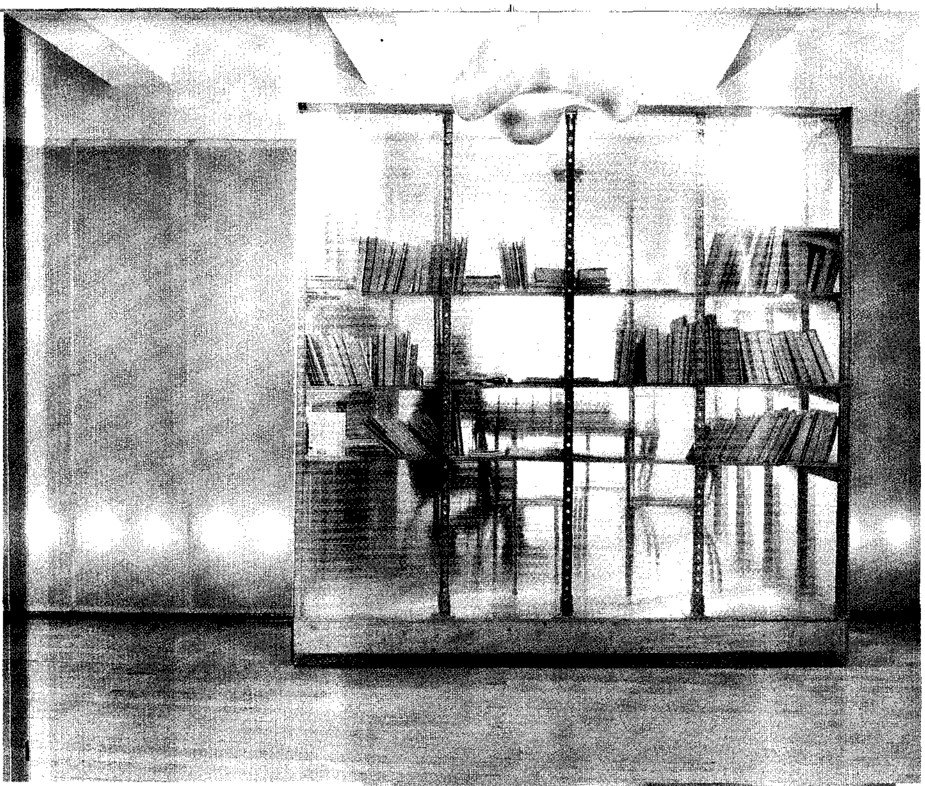
Dream electronics purchase I would gladly trade my basic Panasonic 27-inch for Sony's sexy new model VPL-CSI video projector, of compact size and amazing brightness. Several of them would be nice.

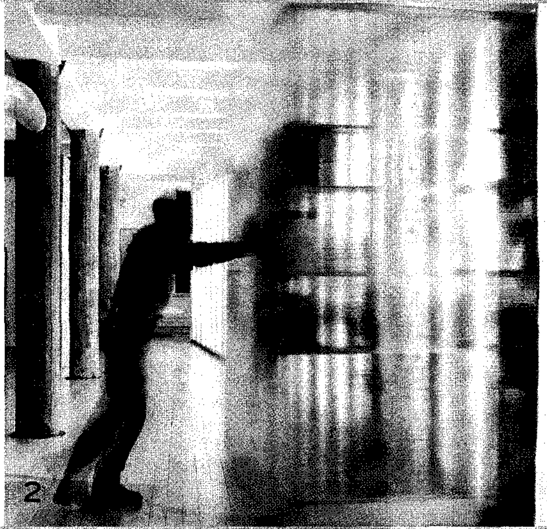
Virtual art, pro or con? I'm not interested in having a projected Van Gogh—that's a novelty. But art that is projected and responds to motions in the home and fluctuations on the network is interesting.

Inspiring movie set Much of Kubrick and much of Lynch, for their fanatical attention to the psychic effects of spaces.

Listening to music online I used to download music, but the radio people don't like Macs; every time I tried it, my computer crashed.

Shop I'd like to live in Paula Cooper's Chelsea gallery designed by Richard Gluckman.





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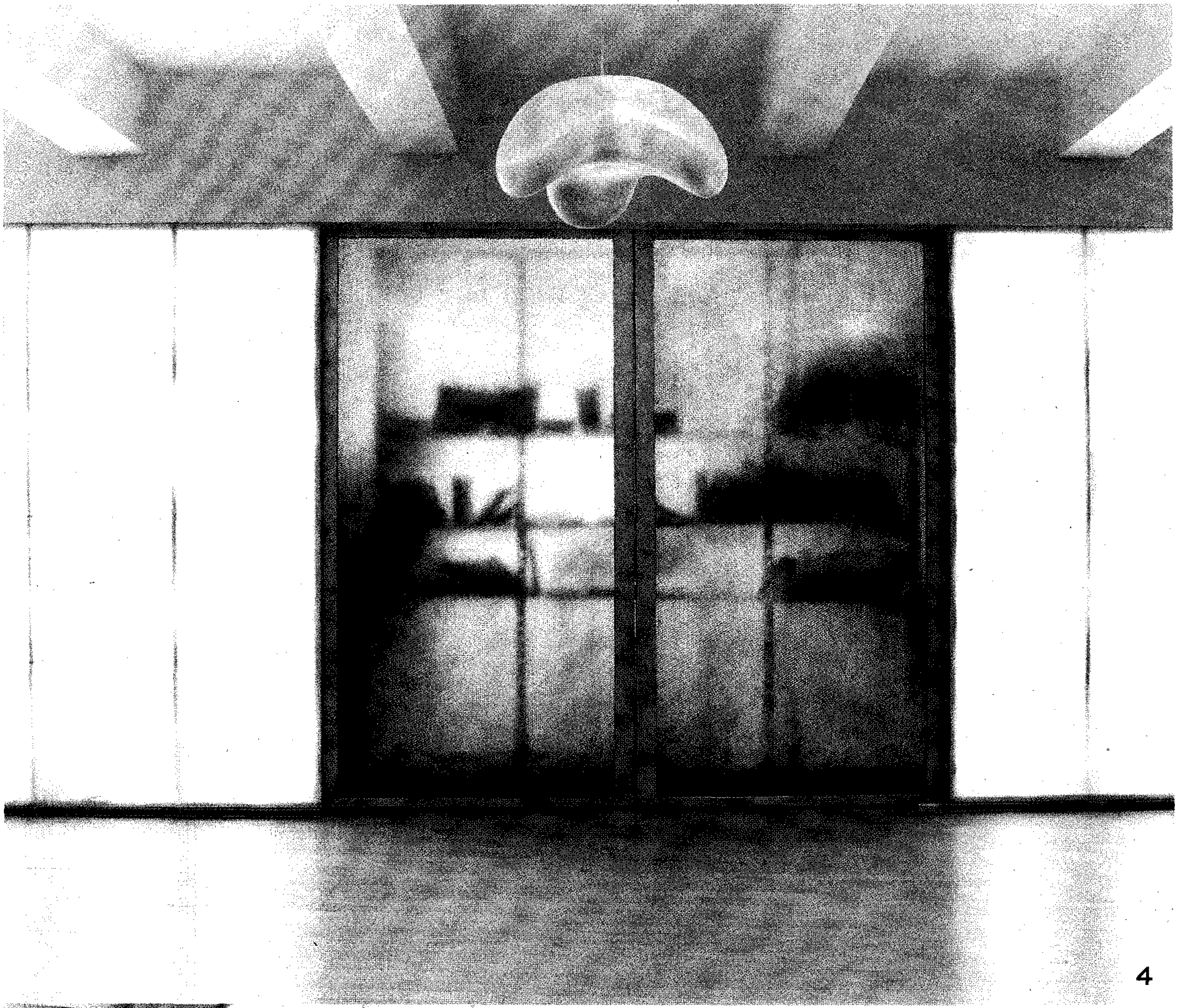


4

5

Home's box office Like the apartment's long translucent wall, the conference room on wheels was cobbled together using Flex-Strut steel and clear polycarbonate panels more often seen in outdoor signs. Liftin compares its construction—it's a steel frame bolted to a wooden platform—to playing with "a grown-up Erector set." Panelite sliding doors seal off the room Maxwell Smart–style when it's not in use. Sometimes when he's not working, Liftin lights only the Panelite doors from behind, turning that section of the wall into a floor-to-ceiling lamp: "You can really see the Panelite's honeycomb pattern when you backlight it; it has an organic texture."

netizen of the

Christy Ferer stylewiz.com

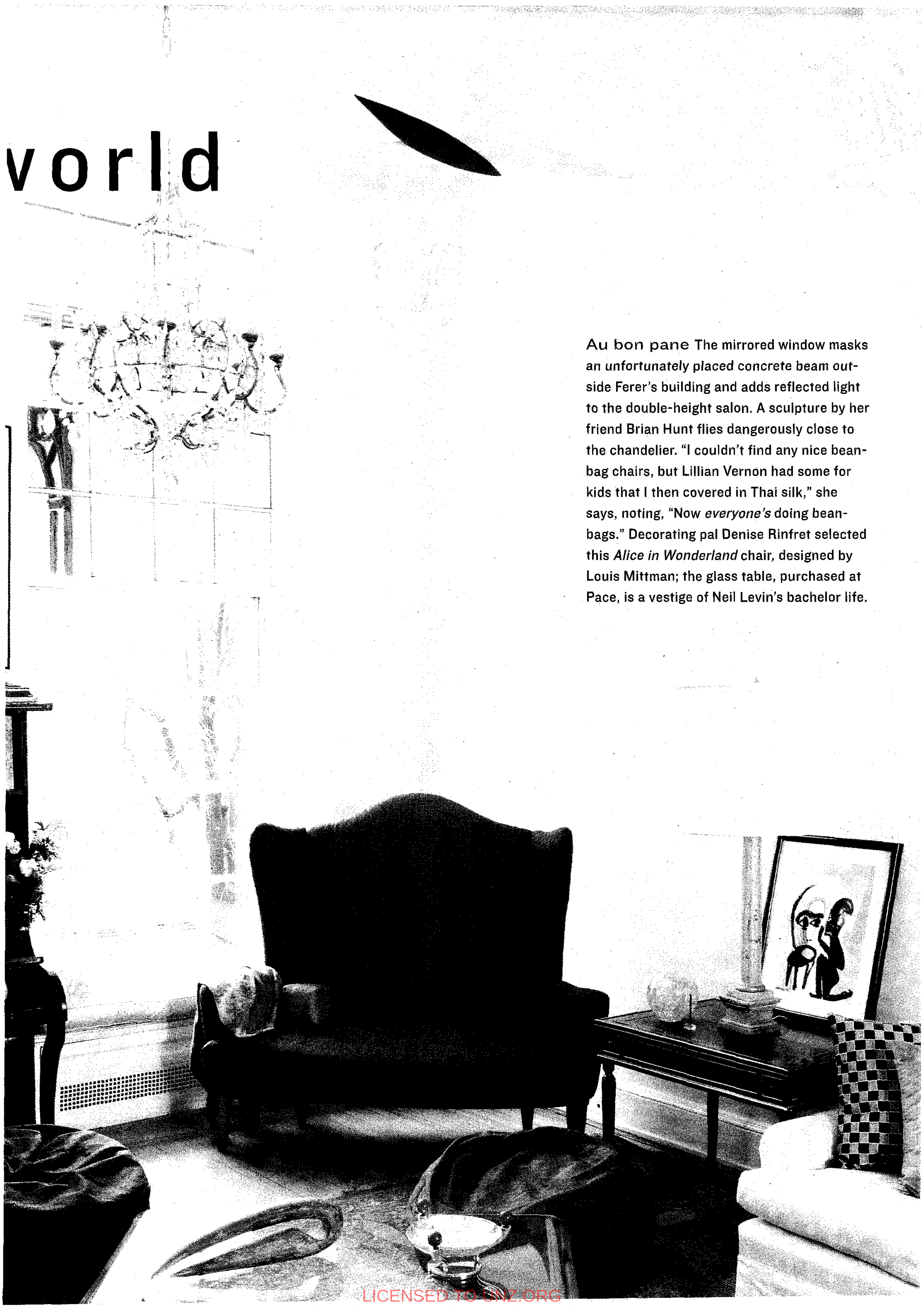
Layers of irony Ferer's daughters, Ali and Caitlin Millard, hate it when Ferer redecorates their rooms. But they don't seem to mind the massive Laurie Simmons photo: "I like art that makes you smile," Ferer says. The fifties bench was upholstered in her favorite apple-green silk, which serendipitously picked up on the Milton Avery: "I don't usually try to match my furniture to my art," she says, laughing. The chandelier, from a hunting lodge outside Paris, was discovered at the flea market that started it all.

Paris can make the susceptible American swoon over many things. Café au lait. The Venus de Milo. Colette (that *is* the name of the store on the Fauborg St. Honoré that everyone's now copying, right?). But it was the Porte de Clingnancourt flea market that stole Christy Ferer's 20-year-old heart: "I was on a graduate seminar in Paris, and my assignment was to study how the open-air markets are set up. Only I became addicted to them." Since then, Ferer has bargained her way from Brimfield to Bombay. Some of her global spoils go in the basement—until she misses them, she says: "I also give a lot away to people I love so I know I'll see stuff again." Her Upper East Side apartment, where she lives with her husband, Neil Levin, and her two daughters, is rich in patisserie moldings, an elegant backdrop for foreign *objets* and blue-chip contemporary art. Ferer's Website, stylewiz.com, launching this summer, will cobble up virtual rooms in a similarly sibylline style—it's a portal to cool furniture sites. "I first looked at the Web when my kids started playing video games," Ferer says. "I thought, this is a vast, *endless* universe. Wouldn't it be great to put the best things into everyone's rooms and wardrobes?" It's not as though there weren't historical precedent for stuffy-spritely, occidental-Oriental, Target-Tiffany matchmaking. "Marie Antoinette was influenced by lacquered screens coming out of China when she decorated Versailles," Ferer says. "She was already looking at things out of context."

Photographed by
Fernando Bengoechea

Hair and makeup by Maria Cullati.

vorld



Au bon pane The mirrored window masks an unfortunately placed concrete beam outside Ferer's building and adds reflected light to the double-height salon. A sculpture by her friend Brian Hunt flies dangerously close to the chandelier. "I couldn't find any nice beanbag chairs, but Lillian Vernon had some for kids that I then covered in Thai silk," she says, noting, "Now *everyone's* doing beanbags." Decorating pal Denise Rinfret selected this *Alice in Wonderland* chair, designed by Louis Mittman; the glass table, purchased at Pace, is a vestige of Neil Levin's bachelor life.

Christy Ferer
stylewiz.com

How will the Internet change the home? It's already turned down the decibel level: Phones don't ring. Kids don't watch TV. Shopping and home chores are computerized for my housekeeper. Relationships are much easier to maintain via e-mail and digital photography. My favorite thing in the world is to send Blue Mountain cards in Indian or Chinese: HAPPY DIWALI!

Our computers Two iBooks (one orange, one blue), one Dell PC, one blue iMac, and one old Apple. We also have DSL.

Bought it online For the TV show *The View,* I produced an entire Thanksgiving feast where everything from the flowers to the wine, the turkey, the furniture, dishes, and the sherbet-stuffed lemons was bought online. I've also designed a carpet over the Net, sending digital designs to a Kathmandu manufacturer.

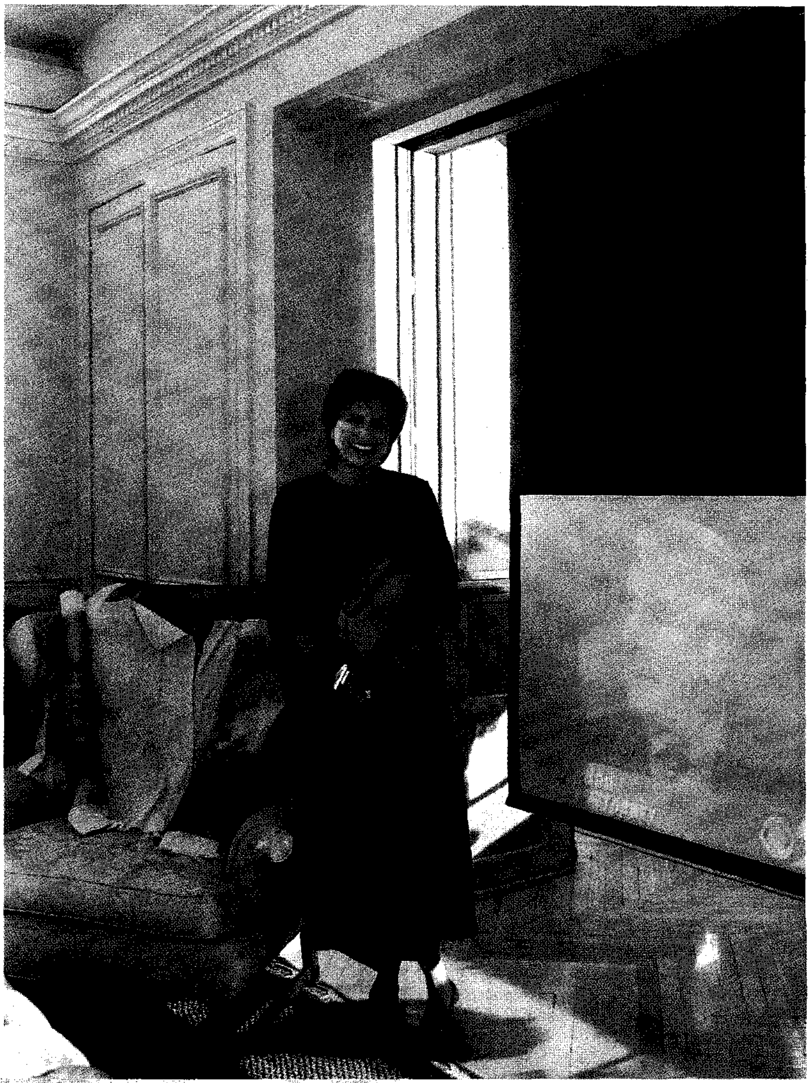
It's important to have a 24-hour-a-day lifeline to Krispy Kreme, but the delivery service Kozmo doesn't have the white-cream-filled doughnuts, which are my fave. My husband gets his Ben & Jerry's from Kozmo.

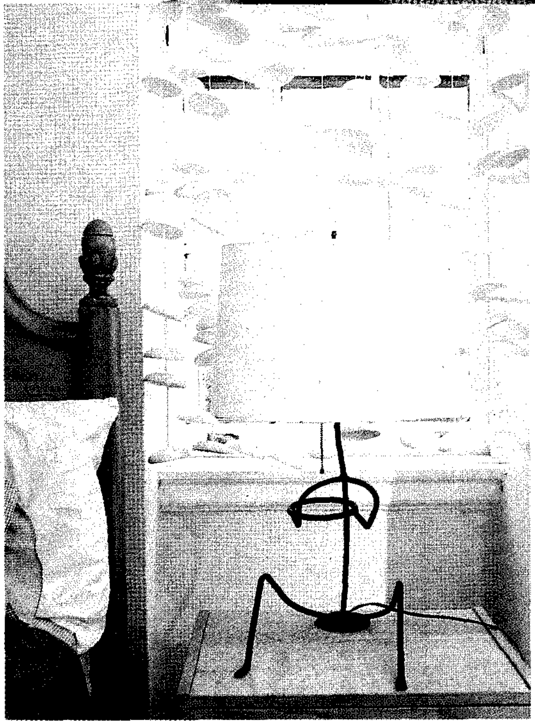
Bookmarked sites redenvelope.com, salon.com, crateandbarrel.com, lillianvernon.com, bluefly.com, nytimes.com, wsj.com, weather.com.

Please invent A computer featuring several three-inch-square screens for different TV channels. Shopping online is still excruciatingly slow; it would be great to multi-task.

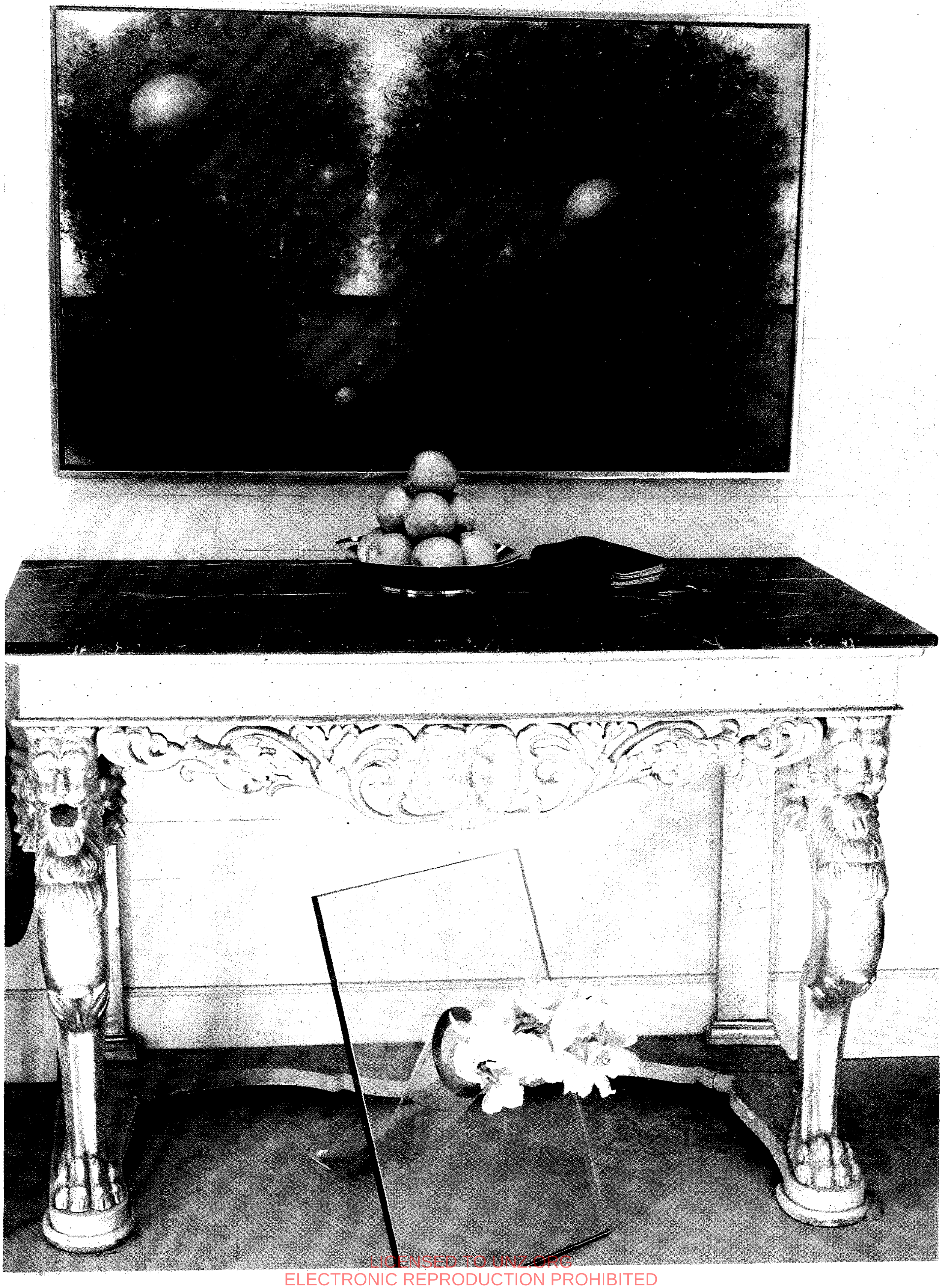
What do you most look forward to doing with the new technology? Creating one shopping cart to aggregate purchases from different sites so you don't have to keep entering your financial info.

Coolest new tech product The BlackBerry by Research in Motion, a wireless device that allows you to retrieve e-mail.





Surrealistic pillow Left, ropes of clay chimes spotted at the Javits Center gift show and nailed to a valence in Ali's room are another maternal impulse that was not initially appreciated. "Kids don't like change," Ferer sighs. The wrought-iron lamp came from Brimfield. Above, Ferer (pictured) turns on her Sony projection TV to watch the news on a schoolroom's roll-up screen. Just unpacked: some art from Cuba—two cheap flea-market finds and two serious images of Castro. Opposite, an antiquing blooper was banished to the honed-marble foyer: She's convinced that the console, purchased at William Doyle, is a twentieth-century fake. A contemporary Joan Nelson painting and the Philippe Starck vase are other surreal touches.



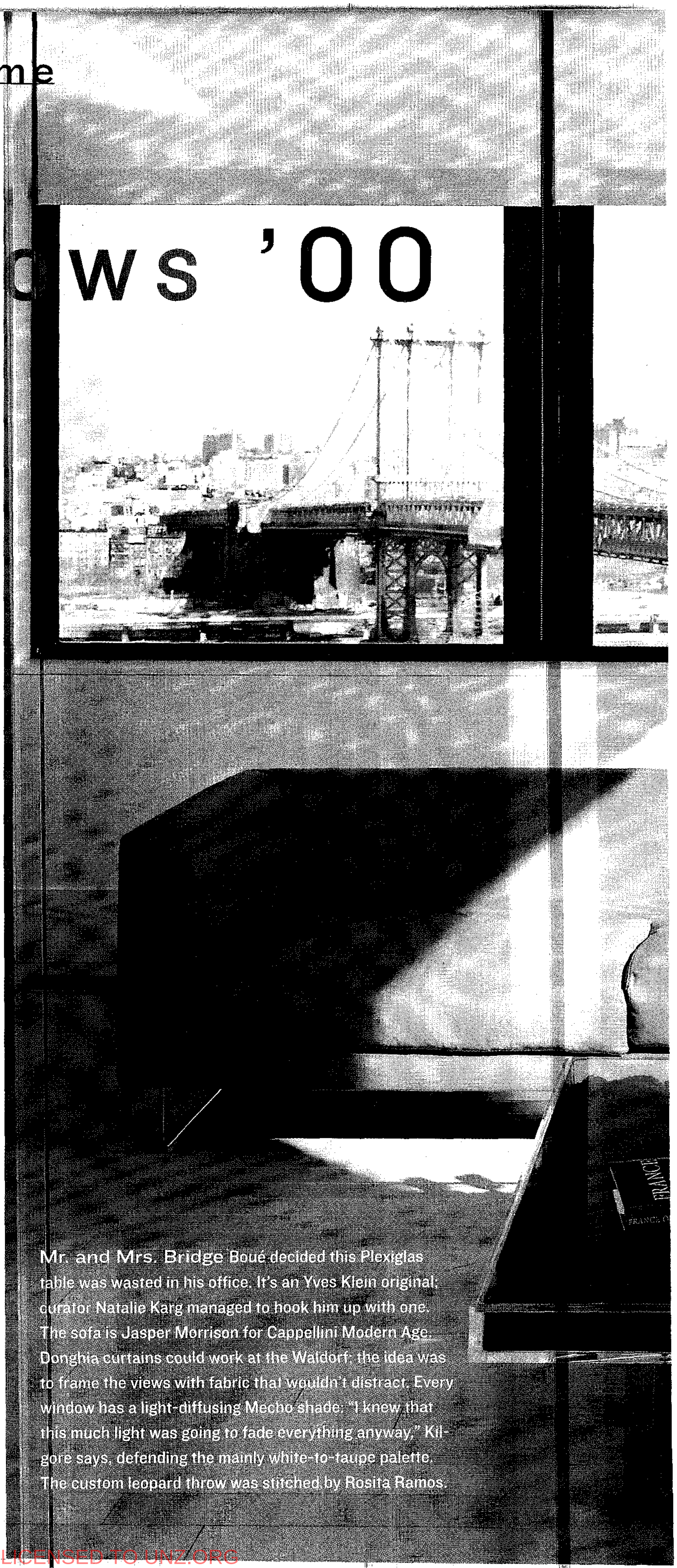
windows '00

Marcia Kilgore and Thierry Boué

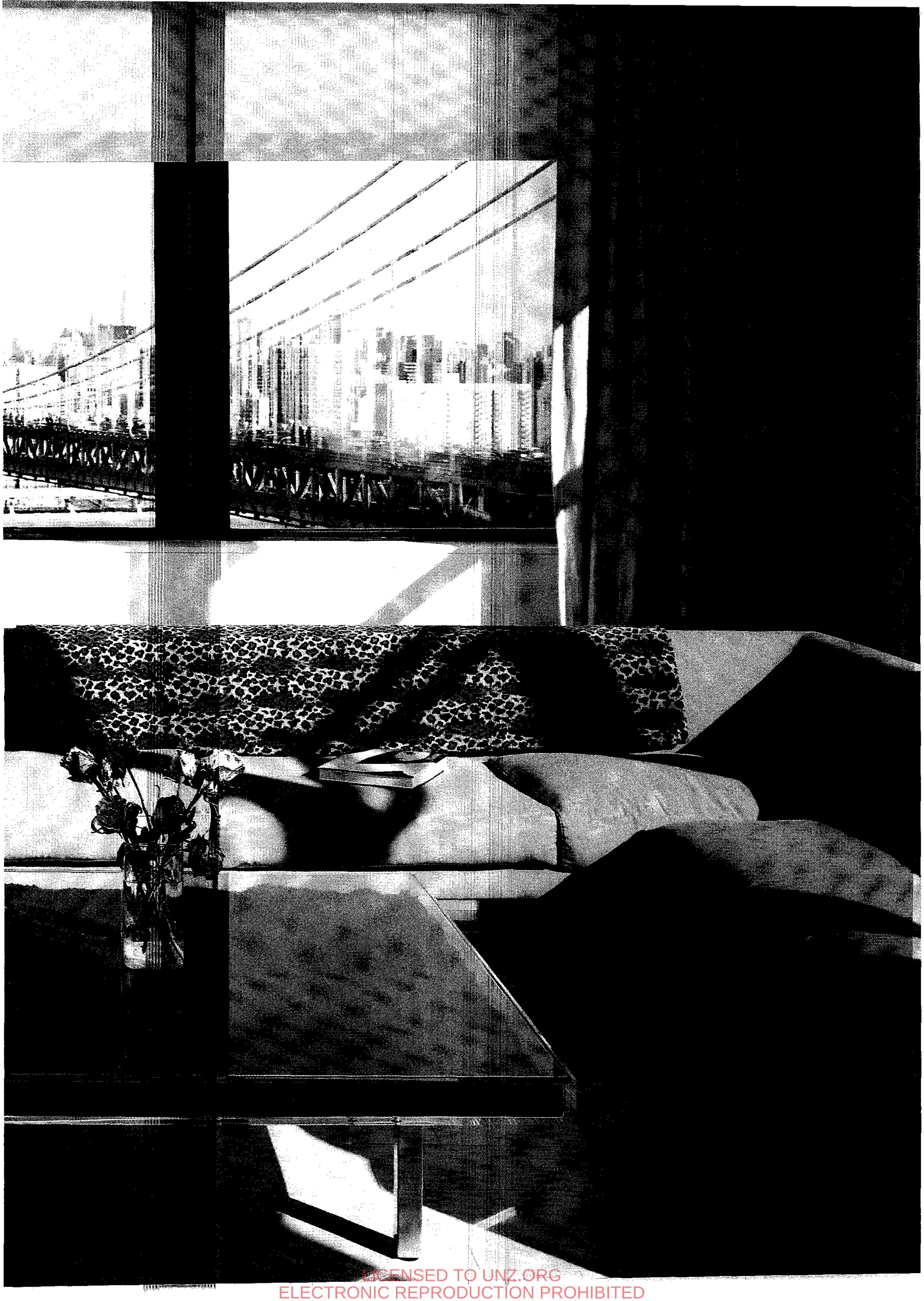
blissworld.com

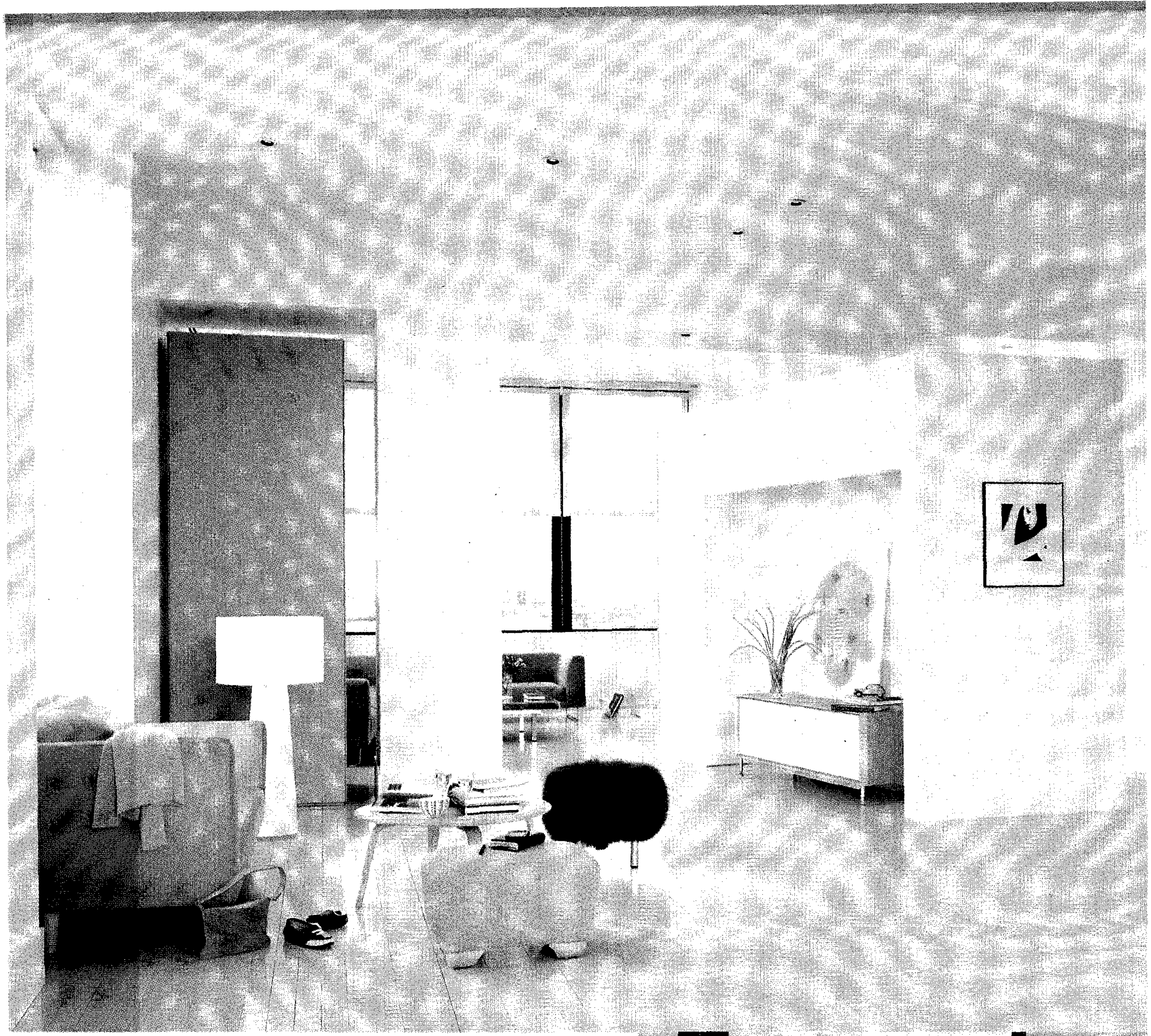
it's shocking to think that the Bliss-spa impresarios (and happily married couple) Marcia Kilgore and Thierry Boué used to call a conventional Prospect Park brownstone home. Today, they live in the yin to that apartment's yang: a 3,500-square-foot loft with a 360-degree view in DUMBO's recently refurbished Clocktower Building. All of Blissworld uses the SoHo architecture firm UT: It was they who masterminded the company's new Kubrickian spa in the millennial-Deco LVMH building. Here at the Clocktower, UT's Heidar Sadeki and partner Clarissa Richardson were inspired by Palladio's Villa Rotunda, a sixteenth-century pleasure palace on the outskirts of Venice; from the villa's center, there are unobstructed views in four directions. The Villa Rotunda relegated everything to its corners, but UT has done the exact opposite here, crafting four islands containing rooms and built-ins; no interior wall meets the ceiling. In Kilgore and Boué's loft, the rolling hills of the Veneto have been replaced by the Statue of Liberty, Wall Street, and the Brooklyn and Manhattan bridges. The owners didn't want to kill the view, but they do, occasionally, lower all the shades. "It can get a bit overwhelming," Kilgore admits.

Photographed by Paul Warchol

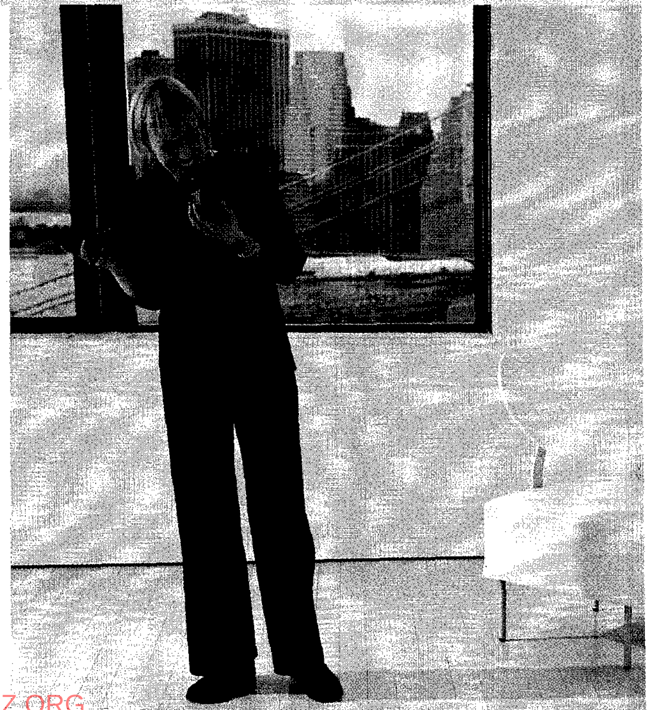


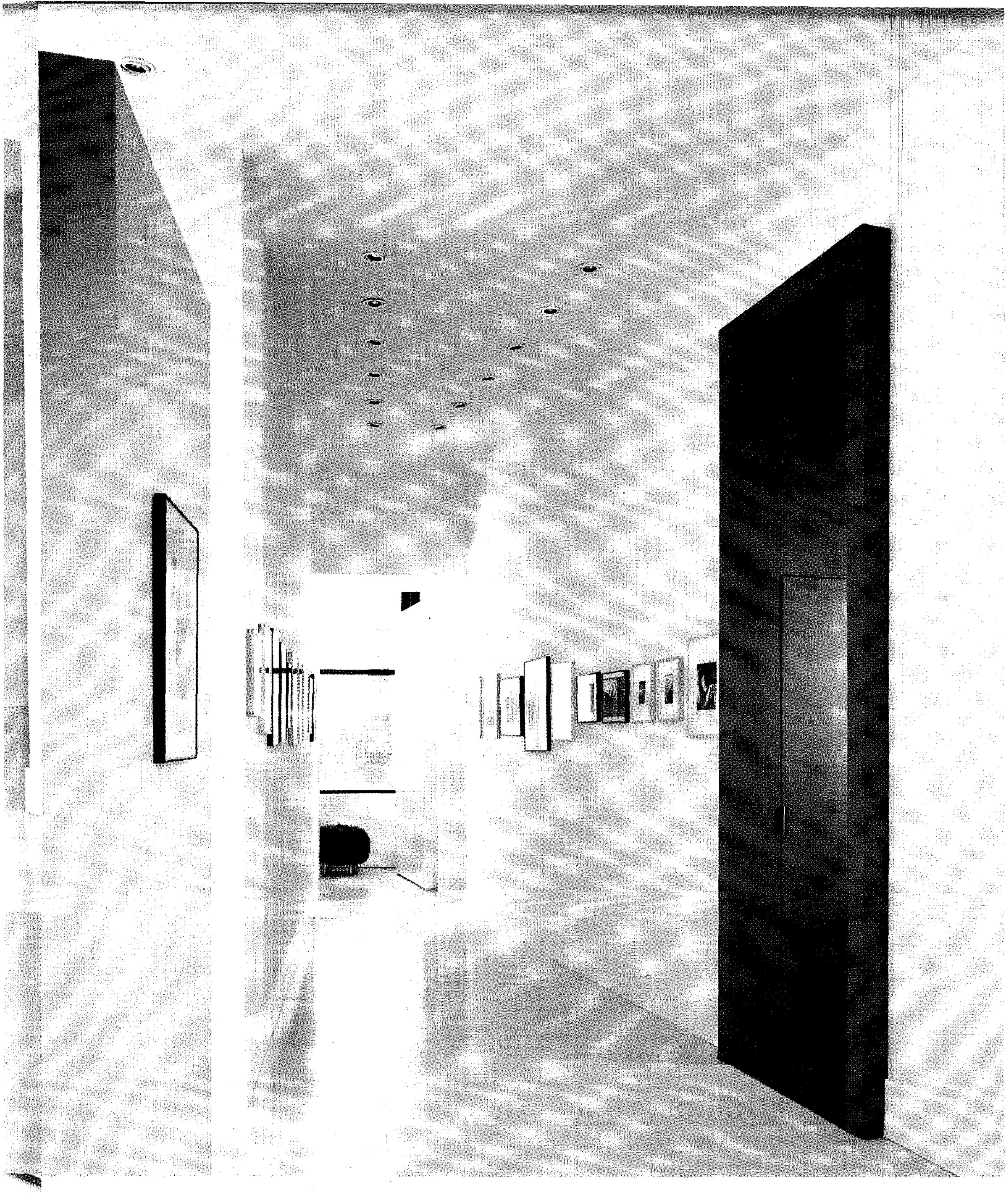
Mr. and Mrs. Bridge Boué decided this Plexiglas table was wasted in his office. It's an Yves Klein original; curator Natalie Karg managed to hook him up with one. The sofa is Jasper Morrison for Cappellini Modern Age. Donghia curtains could work at the Waldorf; the idea was to frame the views with fabric that wouldn't distract. Every window has a light-diffusing Mecho shade. "I knew that this much light was going to fade everything anyway," Kilgore says, defending the mainly white-to-taupe palette. The custom leopard throw was stitched by Rosita Ramos.





Built-ins to last UT's blue entertainment unit fills the space between wall and column and plays off the azure Tibetan-lamb ottoman. There are furry benches like these in Bliss spas, and more will dot the loft in the future. "I love the fuzzy things," says Kilgore. "They show a sense of humor. I think too many places run the risk of looking overdesigned." The child-size lamp is by Marcel Wanders, from Cappellini. A Plexiglas painting by Brooklyn artist Ben Snead (whose studio is downstairs from Bliss's headquarters) sits atop a B&B Italia credenza; built-in closets are on the other side. A Palazzetti leather sofa and Modernica ottoman are brownstone leftovers, as is the Eames molded-plywood coffee table.





Enter the matrix When Kilgore gets off the elevator, a light goes on in the graphite-hued Venetian-plaster corridor (shooting off to the right), thanks to a motion detector. Boué's photograph gallery (pictured) is the spine of the apartment, funneling visitors from the living room to a modest guest suite. *Left, Kilgore says she likes the flow of light and energy through the space.* "Even though I live here," her husband confides, "I still walk in every day and say, 'Wow!' "

Marcia Kilgore and Thierry Boué Blissworld.com

How will the Internet change the home? MK: By making it easier to accomplish tasks that otherwise require no creativity, personality, or originality. (Can anyone admit that the best use of his or her time is going out and picking up toilet paper?)

Our computers MK: A graphite iMac and two matching Sony VAIOs for when we're on the road.

Online grocery list MK: A ton of Pellegrino, Evian water, fruit, and soy milk. Thierry has just discovered NetGrocer and had about a million packages of paper towels delivered. Online ordering is okay for nonperishable stuff, but I, for one, want to see the bananas I'm buying before I'm stuck with them.

Best computer chair MK: Herman Miller's "Aeron" chair.

Please invent for the home TB: A self-cleaning kitchen.

TV and stereo systems we own TB: A Sony flat-screen TV; our stereo is a mix of Joseph Audio speakers, a California Lab CD player, a Velodyne subwoofer and an Adcom amplifier and pre-amplifier.

Dream electronic purchase TB: A plasma HDTV.

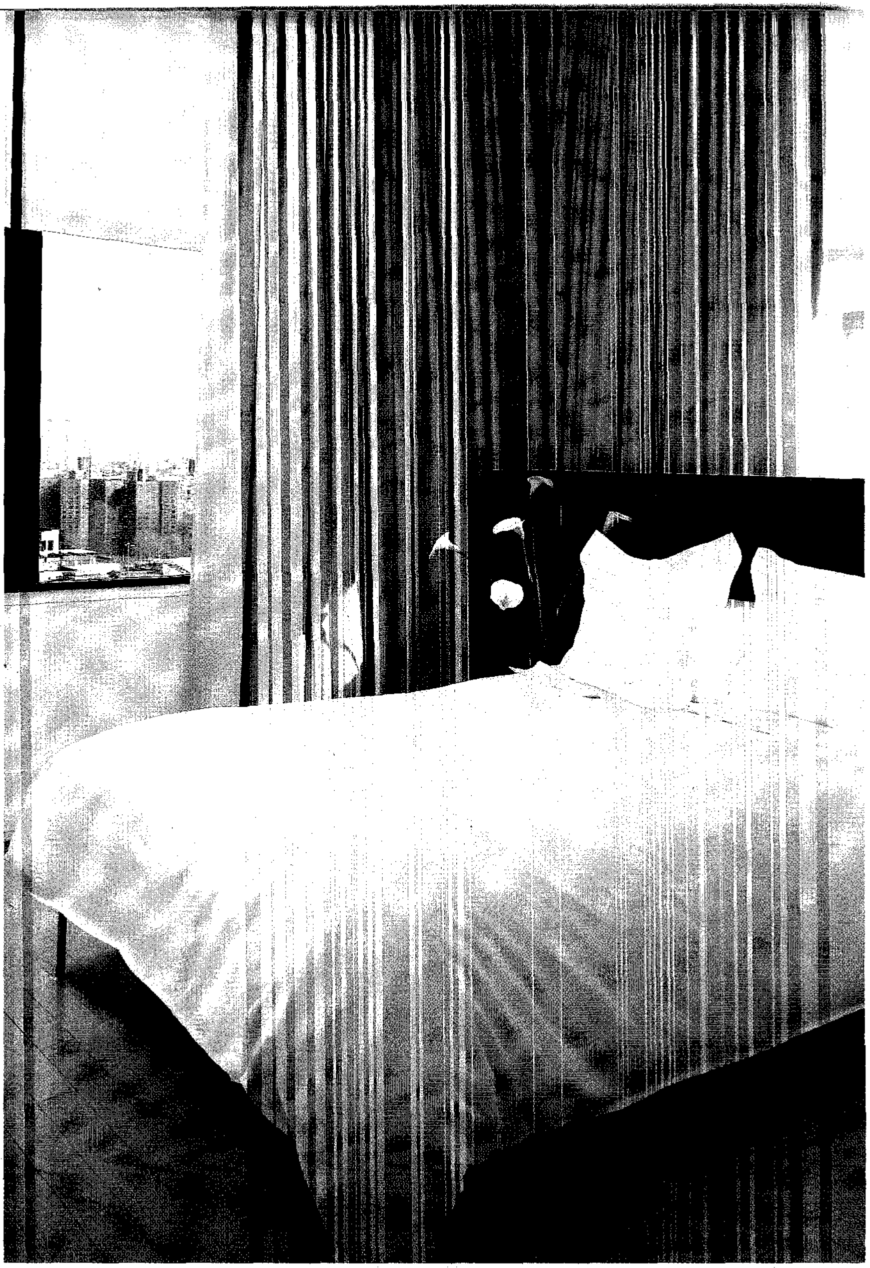
Virtual art, pro or con? TB: Art textures and shapes cannot yet be reproduced in a realistic holographic perspective.

What we most look forward to doing with the new technology TB: Playing.

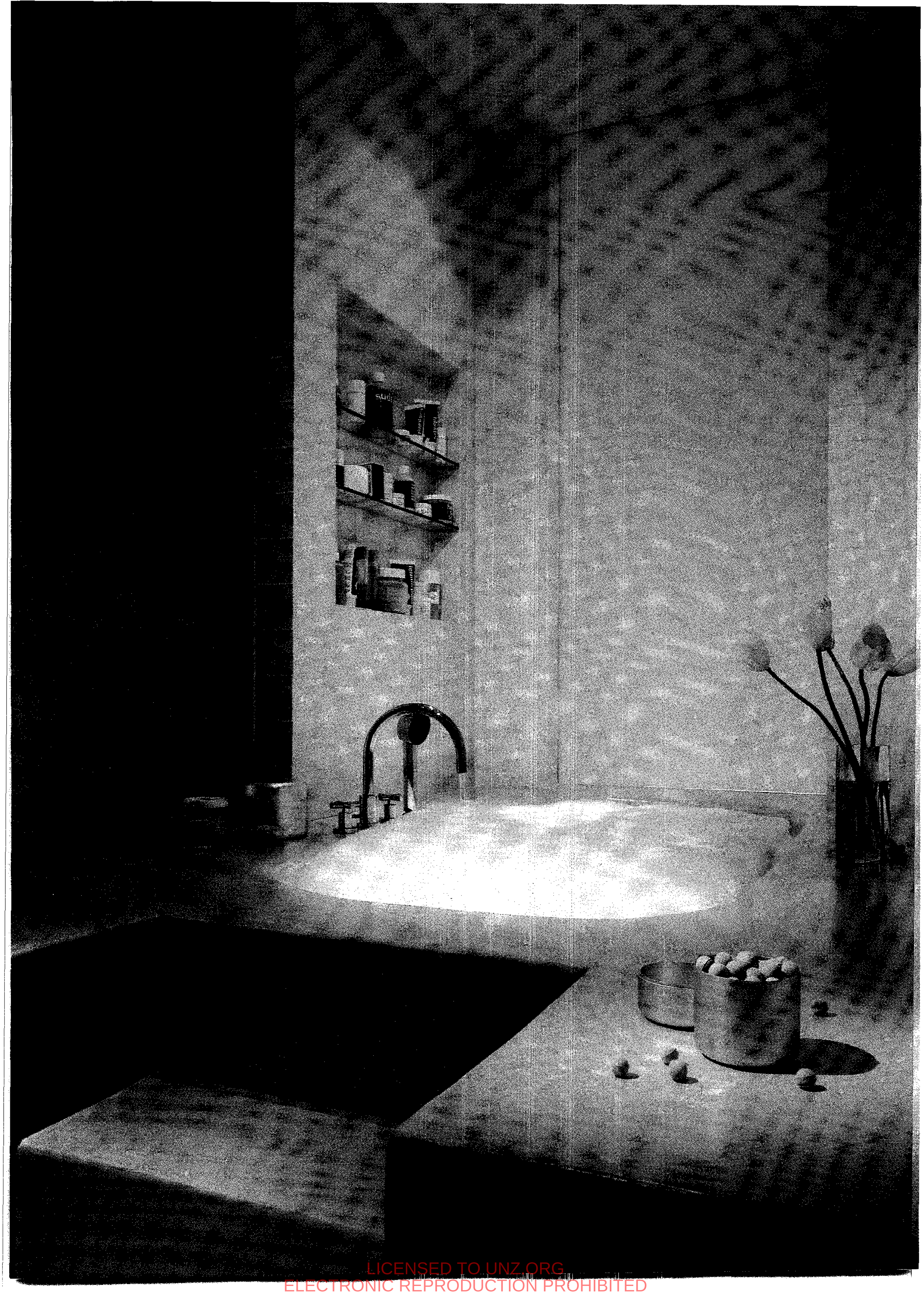
Coolest new tech product TB: People who travel a lot usually have those Ericsson blue world phones, which have one number and people can call you from anywhere in the world and it works. But now Motorola's come up with a new very small world phone that is half the size of the old one.

Coveted appliance TB: A global-positioning system (GPS) for my Mercedes; you can just punch in an address and it will take you there.

A restaurant we could live in TB: The Four Seasons.



Long unwinding road Opposite, Kilgore calls the bathroom one of the most important rooms in the house, but she hasn't had much time to relax in her poured-concrete tub (from Get Real Surfaces). "It's a little like being in Italy," she says. "There's more authenticity to it than a porcelain tub. Very rarely have I found a tub I like." The window, which actually faces into a hallway, is fitted with electroglass—a flick of the switch turns it from translucent to transparent. The fixtures are Dornbracht. Above, one thing Kilgore and Boué didn't want was a sprawling master suite; this one is just 250 square feet. "The bedroom is for sleeping," she says. "I dread bedrooms where there's a TV in front of the bed and everyone piles on top to watch." The wenge headboard by B&B Italia has hinges; satiny "Ellipse" curtains are from IDS Corporation; the Mecho shades here are motorized and operate on a remote control. Linens are by Calvin Klein Home.



home pages

Live from New York, five rooms-to-go
(and their fab fantasy tenants).

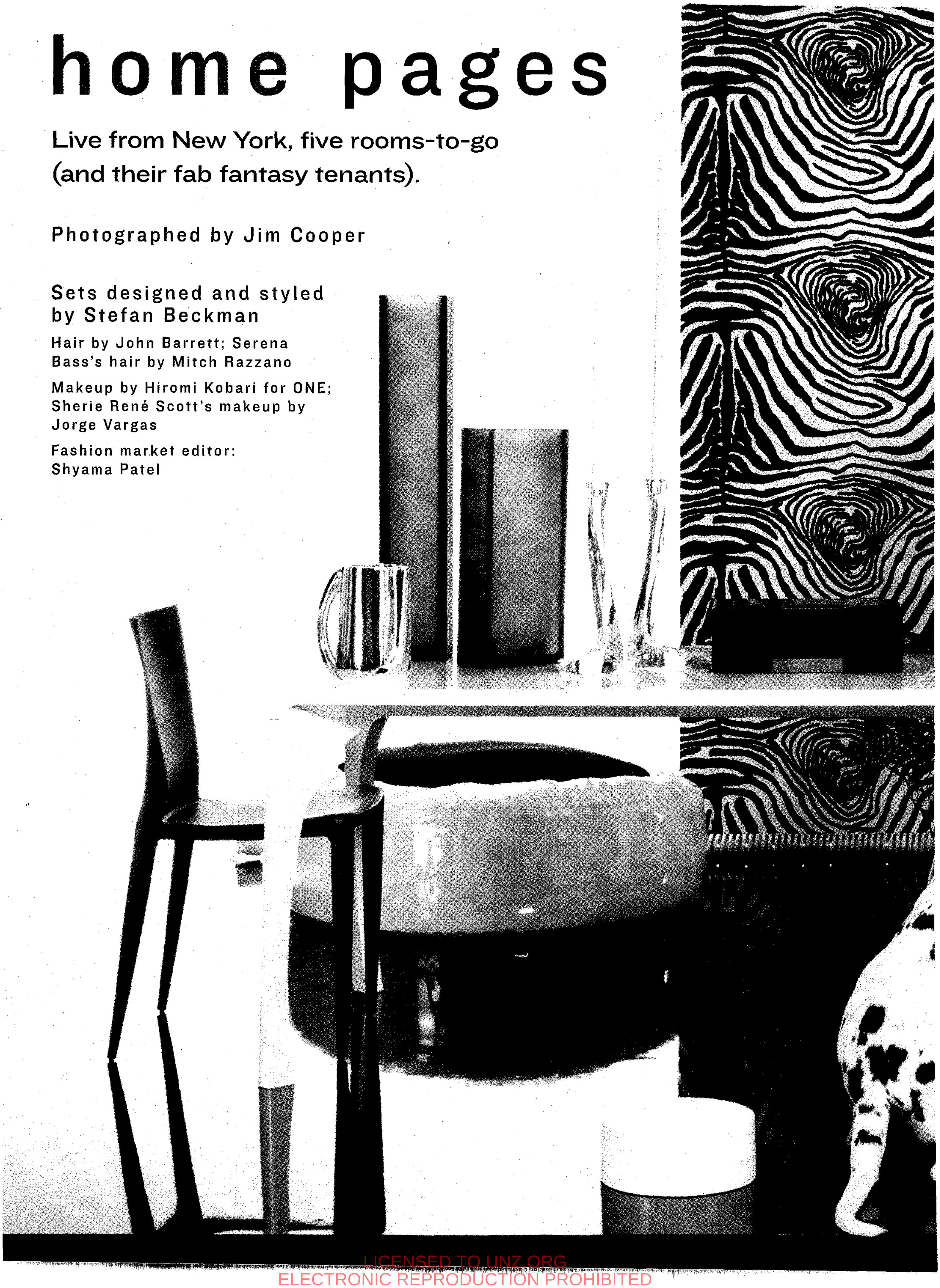
Photographed by Jim Cooper

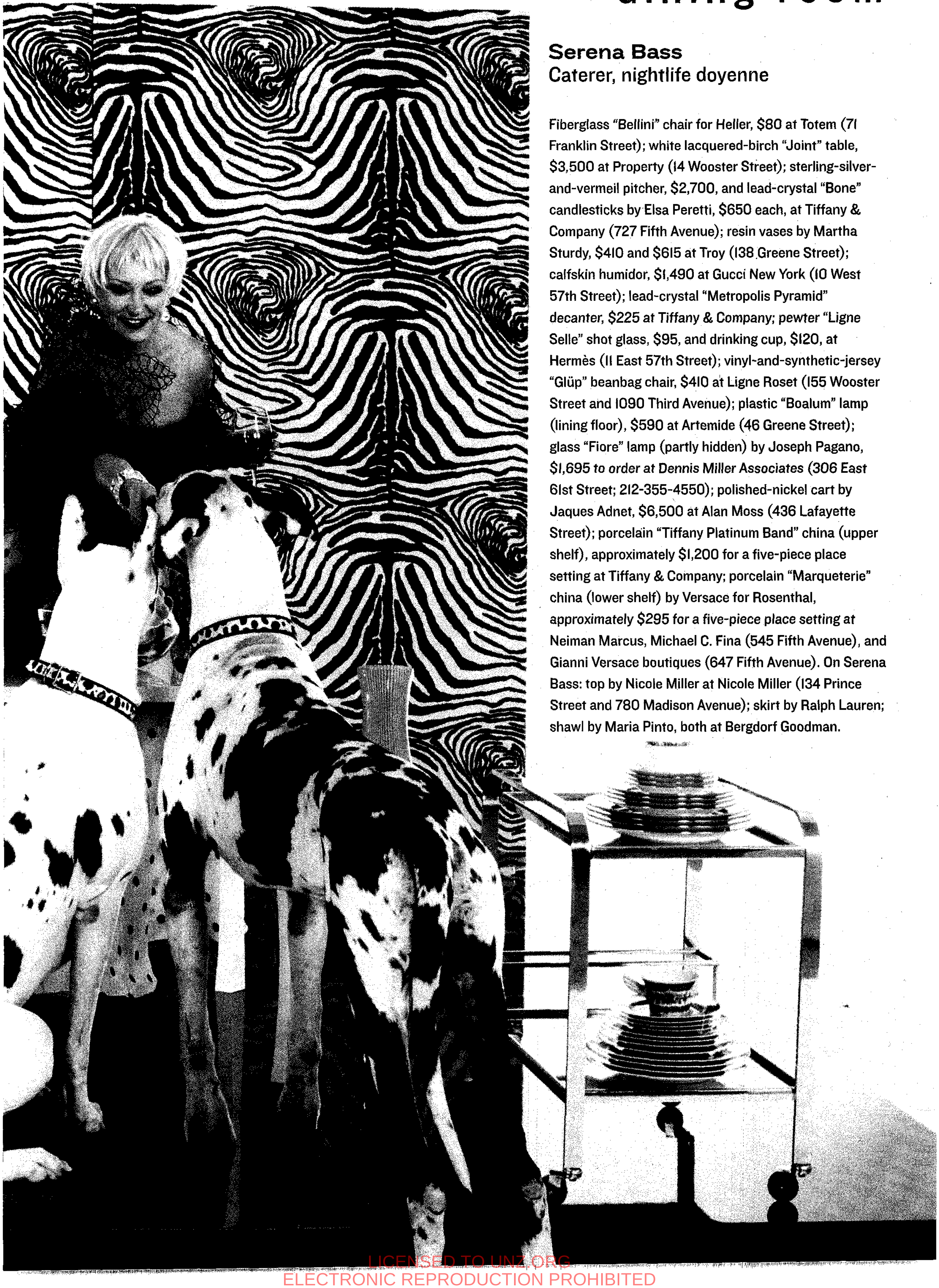
Sets designed and styled
by Stefan Beckman

Hair by John Barrett; Serena
Bass's hair by Mitch Razzano

Makeup by Hiromi Kobari for ONE;
Sherie René Scott's makeup by
Jorge Vargas

Fashion market editor:
Shyama Patel



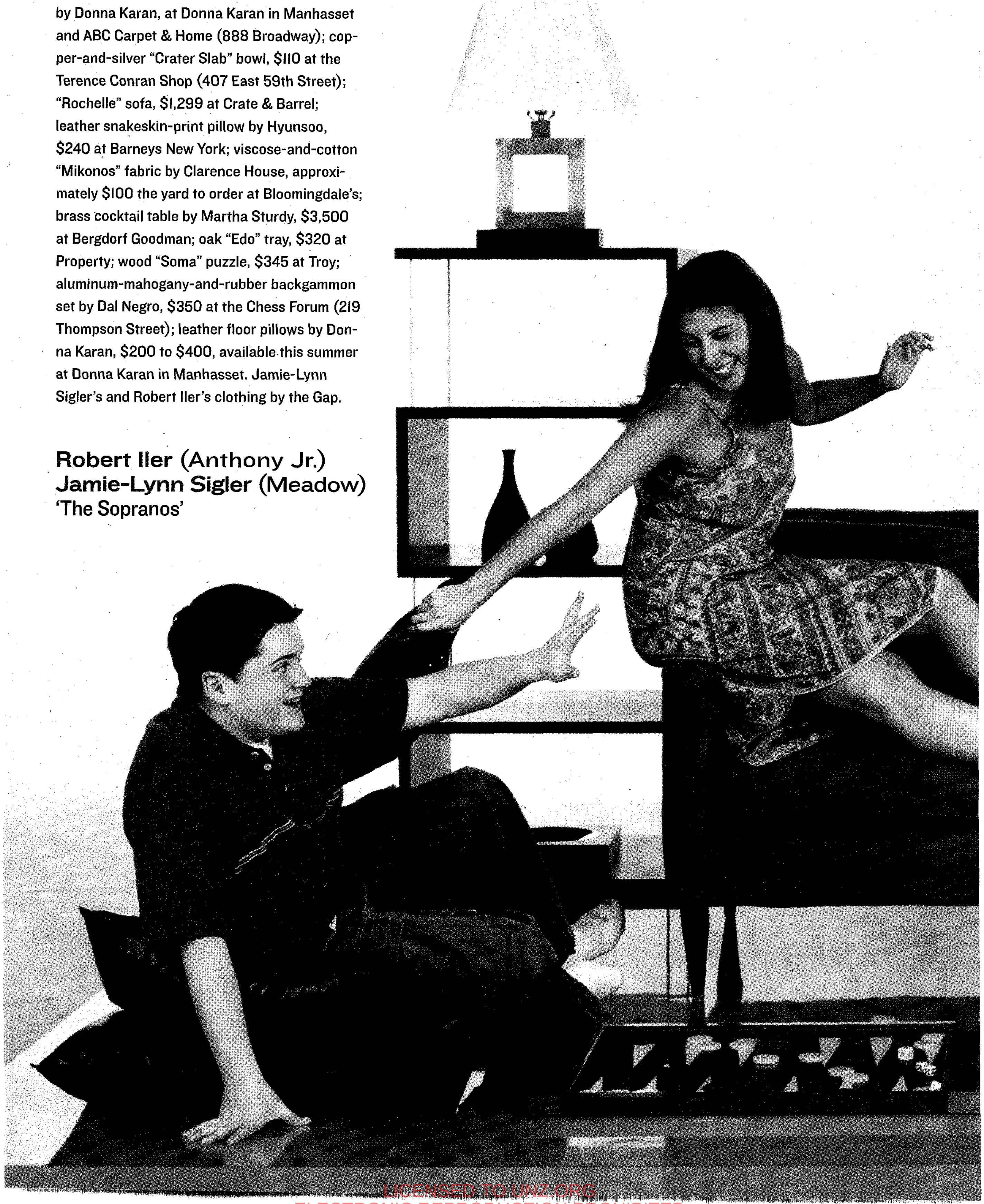


Serena Bass
Caterer, nightlife doyenne

Fiberglass "Bellini" chair for Heller, $80 at Totem (71 Franklin Street); white lacquered-birch "Joint" table, $3,500 at Property (14 Wooster Street); sterling-silver-and-vermeil pitcher, $2,700, and lead-crystal "Bone" candlesticks by Elsa Peretti, $650 each, at Tiffany & Company (727 Fifth Avenue); resin vases by Martha Sturdy, $410 and $615 at Troy (138 Greene Street); calfskin humidor, $1,490 at Gucci New York (10 West 57th Street); lead-crystal "Metropolis Pyramid" decanter, $225 at Tiffany & Company; pewter "Ligne Selle" shot glass, $95, and drinking cup, $120, at Hermès (11 East 57th Street); vinyl-and-synthetic-jersey "Glüp" beanbag chair, $410 at Ligne Roset (155 Wooster Street and 1090 Third Avenue); plastic "Boalum" lamp (lining floor), $590 at Artemide (46 Greene Street); glass "Fiore" lamp (partly hidden) by Joseph Pagano, $1,695 to order at Dennis Miller Associates (306 East 61st Street; 212-355-4550); polished-nickel cart by Jaques Adnet, $6,500 at Alan Moss (436 Lafayette Street); porcelain "Tiffany Platinum Band" china (upper shelf), approximately $1,200 for a five-piece place setting at Tiffany & Company; porcelain "Marqueterie" china (lower shelf) by Versace for Rosenthal, approximately $295 for a five-piece place setting at Neiman Marcus, Michael C. Fina (545 Fifth Avenue), and Gianni Versace boutiques (647 Fifth Avenue). On Serena Bass: top by Nicole Miller at Nicole Miller (134 Prince Street and 780 Madison Avenue); skirt by Ralph Lauren; shawl by Maria Pinto, both at Bergdorf Goodman.

Ebonized oak-and-stainless-steel "Zig Zag" bookshelf by Richard Mishaan, $4,000 at Homer (939 Madison Avenue); antiqued-brass "Duncan" lamp, $179 at Crate & Barrel (650 Madison Avenue); clay jug, $150, and vase, $112, by Donna Karan, at Donna Karan in Manhasset and ABC Carpet & Home (888 Broadway); copper-and-silver "Crater Slab" bowl, $110 at the Terence Conran Shop (407 East 59th Street); "Rochelle" sofa, $1,299 at Crate & Barrel; leather snakeskin-print pillow by Hyunsoo, $240 at Barneys New York; viscose-and-cotton "Mikonos" fabric by Clarence House, approximately $100 the yard to order at Bloomingdale's; brass cocktail table by Martha Sturdy, $3,500 at Bergdorf Goodman; oak "Edo" tray, $320 at Property; wood "Soma" puzzle, $345 at Troy; aluminum-mahogany-and-rubber backgammon set by Dal Negro, $350 at the Chess Forum (219 Thompson Street); leather floor pillows by Donna Karan, $200 to $400, available this summer at Donna Karan in Manhasset. Jamie-Lynn Sigler's and Robert Iler's clothing by the Gap.

Robert Iler (Anthony Jr.)
Jamie-Lynn Sigler (Meadow)
'The Sopranos'



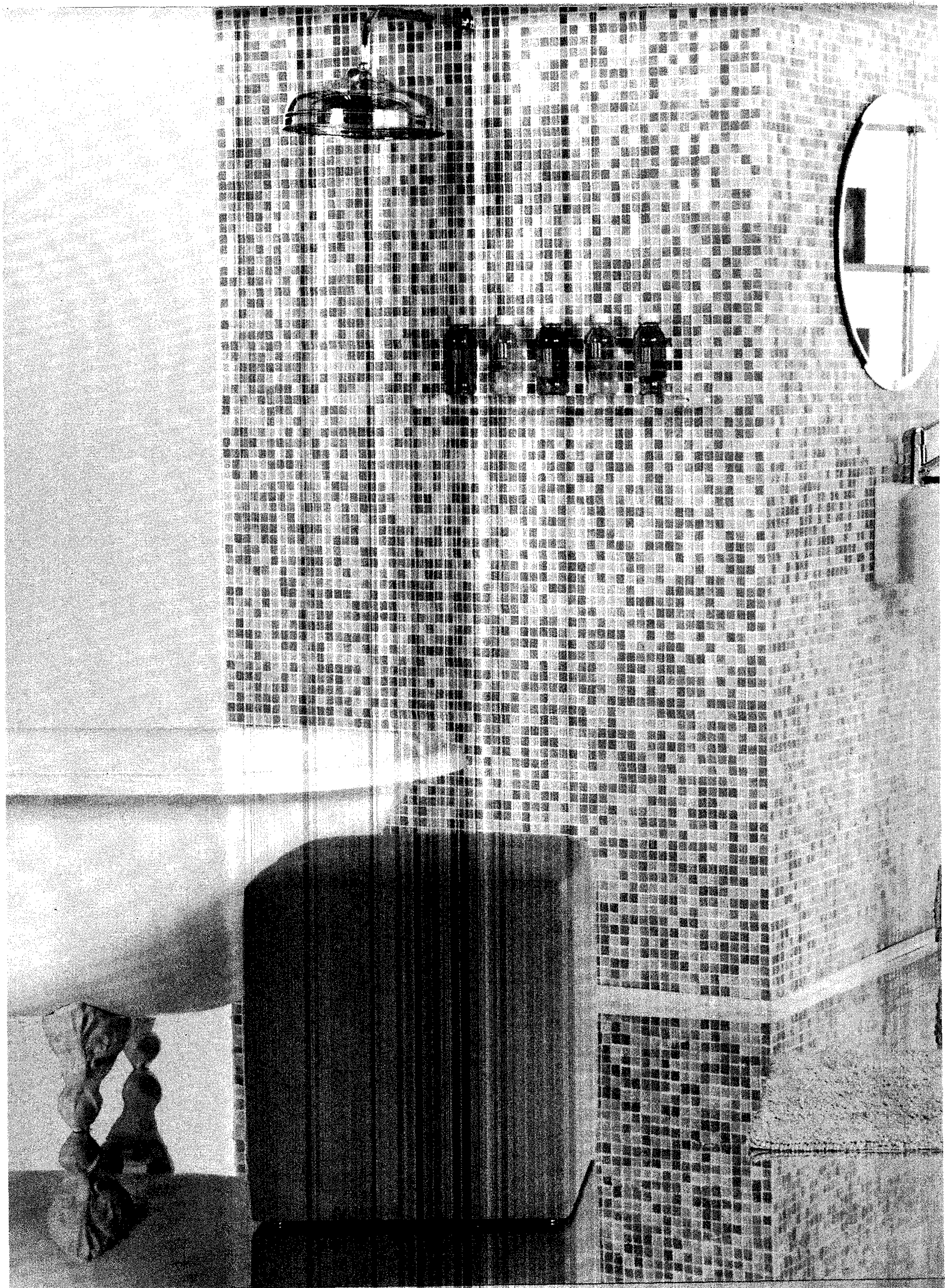
bedroom

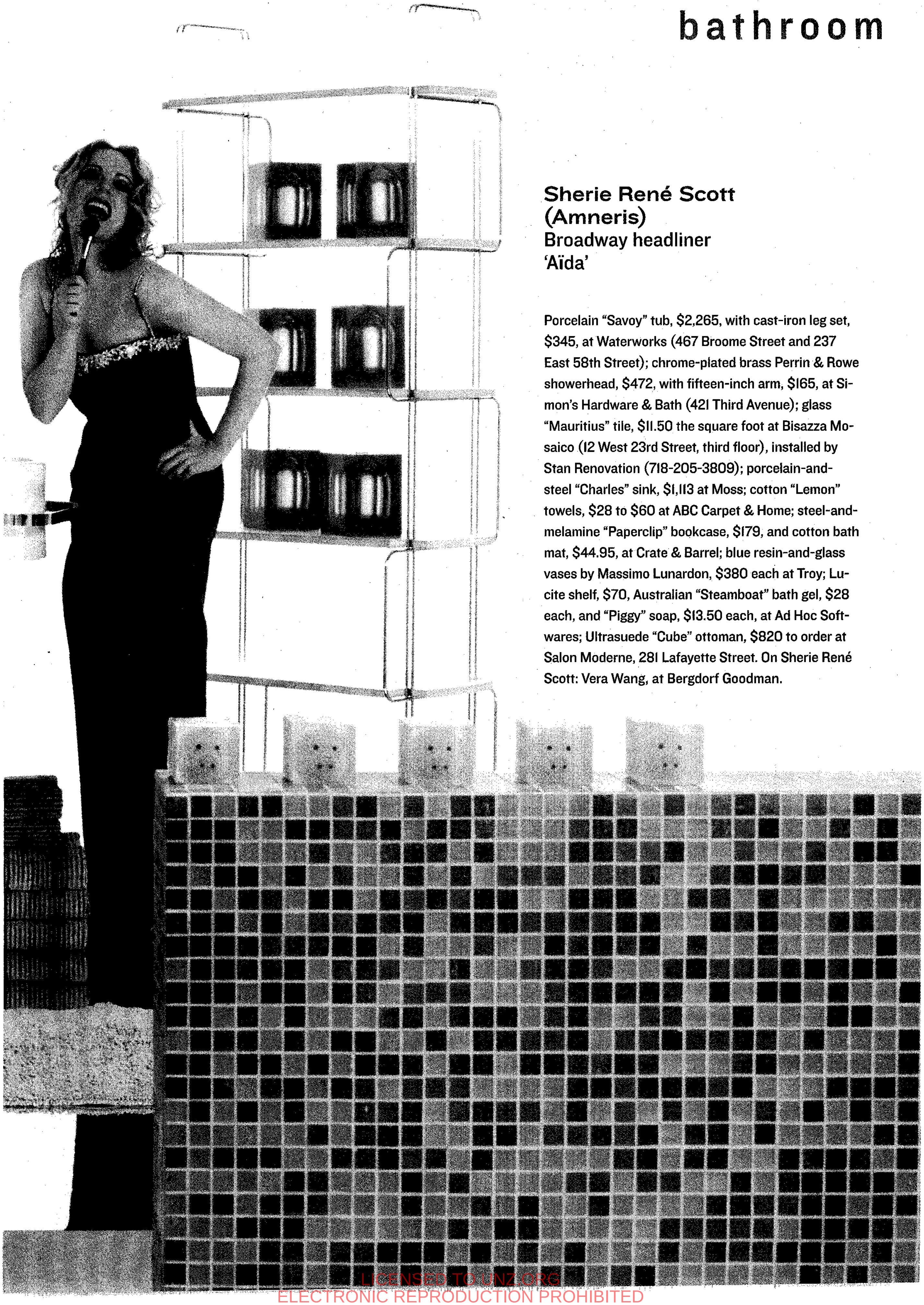
Jennifer Ringley

Cyberstarlet

Jennicam.com

Upholstered steel-and-nickel king-size "Charles" bed by Antonio Citterio, $4,981 (mattress included), to order at B&B Italia (150 East 58th Street, tenth floor); cotton queen-size "Sari" duvet cover, $300, and European shams, $75 each, by Tocca at ABC Carpet & Home; cotton "Vintage Rose"–style sheets, $39.99 each, and cases, $27.99 the pair, by Wamsutta at Bed Bath & Beyond (620 Sixth Avenue); lacquered beechwood "Nuvola Rossa" bookcases by Vico Magistretti, $2,280 each, to order at Cassina USA (155 East 56th Street); "Cubalito Twingo" glasses, $5.25 each at the Terence Conran Shop; silk-screened and hand-painted-cotton "Forest Shadow" limited-edition lamp by Marcel Wanders, $4,795 at Cappellini Modern Age (102 Wooster Street); chrome-and-acrylic tables by Kartell, $522 at Barneys New York; vellum notebooks by Letterbox, $14 each at Ad Hoc Softwares (410 West Broadway); enameled-aluminum "Windbowl" by Brita Flander, $135 at Moss (146 Greene Street); monitor by Apple, $1,300 at J & R Computer World (23 Park Row); knit striped pillow by Daisy Hill, $118 at Barneys New York; linen "Pom Pom" pillow, $325 at ABC Carpet & Home. On Jennifer Ringley: DKNY.



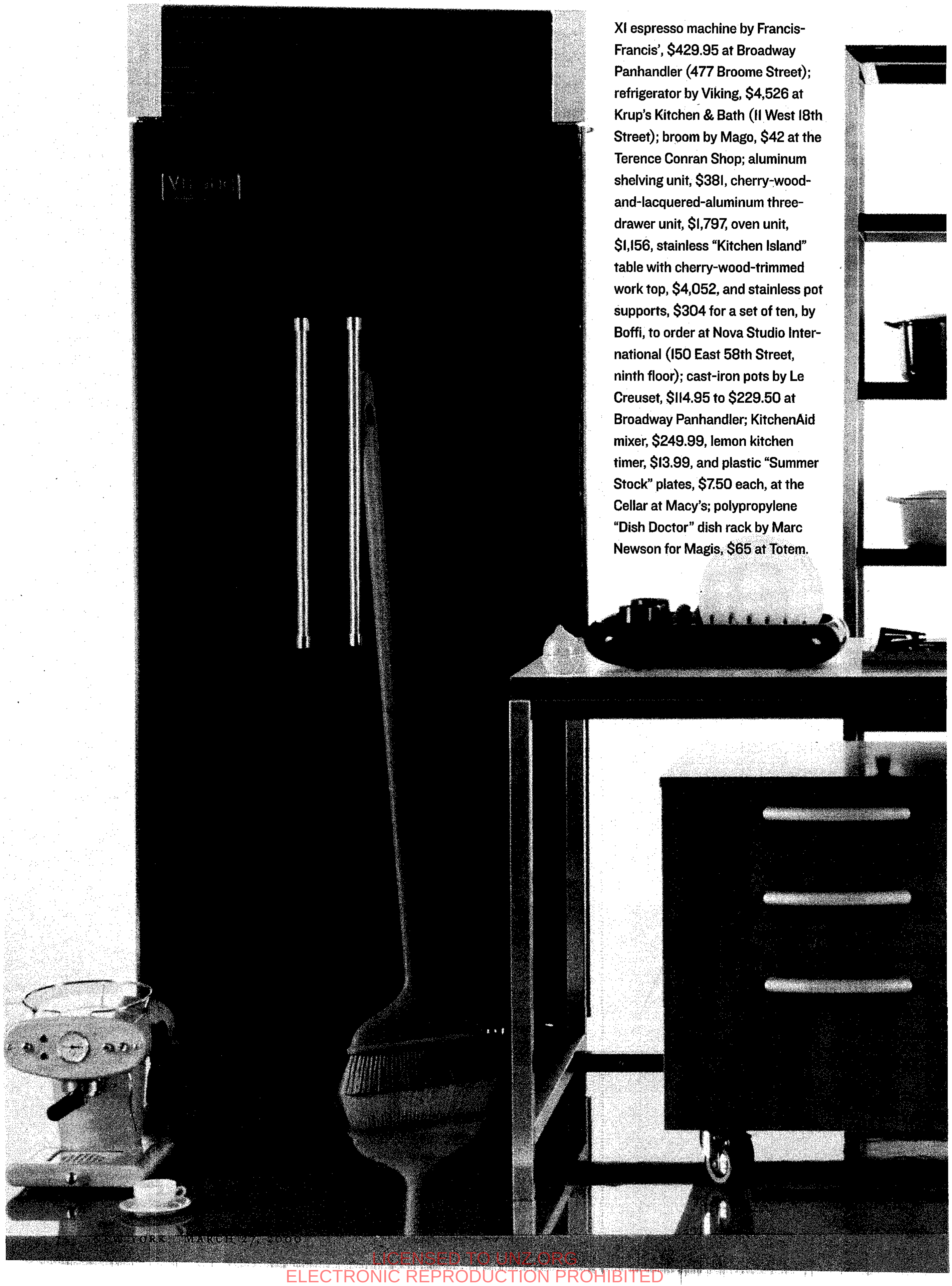


Sherie René Scott (Amneris)

Broadway headliner
'Aïda'

Porcelain "Savoy" tub, $2,265, with cast-iron leg set, $345, at Waterworks (467 Broome Street and 237 East 58th Street); chrome-plated brass Perrin & Rowe showerhead, $472, with fifteen-inch arm, $165, at Simon's Hardware & Bath (421 Third Avenue); glass "Mauritius" tile, $11.50 the square foot at Bisazza Mosaico (12 West 23rd Street, third floor), installed by Stan Renovation (718-205-3809); porcelain-and-steel "Charles" sink, $1,113 at Moss; cotton "Lemon" towels, $28 to $60 at ABC Carpet & Home; steel-and-melamine "Paperclip" bookcase, $179, and cotton bath mat, $44.95, at Crate & Barrel; blue resin-and-glass vases by Massimo Lunardon, $380 each at Troy; Lucite shelf, $70, Australian "Steamboat" bath gel, $28 each, and "Piggy" soap, $13.50 each, at Ad Hoc Softwares; Ultrasuede "Cube" ottoman, $820 to order at Salon Moderne, 281 Lafayette Street. On Sherie René Scott: Vera Wang, at Bergdorf Goodman.

kitchen



XI espresso machine by Francis-Francis', $429.95 at Broadway Panhandler (477 Broome Street); refrigerator by Viking, $4,526 at Krup's Kitchen & Bath (11 West 18th Street); broom by Mago, $42 at the Terence Conran Shop; aluminum shelving unit, $381, cherry-wood-and-lacquered-aluminum three-drawer unit, $1,797, oven unit, $1,156, stainless "Kitchen Island" table with cherry-wood-trimmed work top, $4,052, and stainless pot supports, $304 for a set of ten, by Boffi, to order at Nova Studio International (150 East 58th Street, ninth floor); cast-iron pots by Le Creuset, $114.95 to $229.50 at Broadway Panhandler; KitchenAid mixer, $249.99, lemon kitchen timer, $13.99, and plastic "Summer Stock" plates, $7.50 each, at the Cellar at Macy's; polypropylene "Dish Doctor" dish rack by Marc Newson for Magis, $65 at Totem.

Matthew Kenney
Chef
Matthew's
(and Commune,
opening April 5)

RUBBER SOUL: Sculptor Chakaia Booker, whose work will be showcased in the Biennial, in her Manhattanville studio.

Biennial ANGST

Maxwell Anderson wanted to reinvent the Whitney Biennial. And he has, with a crew of curators who have pointedly excluded the gallery world's fashionable set. Now, as the art community gears up for its favorite fracas, it isn't just the work that's going to be judged.

BY EDITH NEWHALL

CHAKAIA BOOKER PACES THE LENGTH OF HER NARrow studio, one of many occupying an eight-story former parking garage on a windswept stretch of Broadway between 132nd and 133rd Streets. Its 500 square feet are overrun with piles of discarded rubber tires from cars, trucks, and bicycles that Booker scavenges from the streets. Booker adjusts her headdress—a frighteningly large black crocheted affair that drapes around the sculptor's head like a giant sleeping cat—and peers at her current project, which she'll be exhibiting in the Whitney Biennial. It's not immediately recognizable as an artwork: a sprawling multi-panel relief of black rubber shapes locked onto a gigantic wood-and-metal armature.

The piece, which the Whitney expects to have in a week's time, is still not finished, Booker says, so she has been spending nights here rather than making the trek downtown to her East Village apartment. No matter that there's no heat in her studio on this bone-chilling February afternoon, or even a bed. "I like to be with the work, 'cause I never know what thoughts will come up and I'll want to respond," says Booker. She points to a straight-backed metal chair. "I might sit and nod for a few minutes—just a quick nap here and there." In fact, Booker's studio has none of the basic comforts—no sink, no mini-fridge. But then, she isn't eating anyway. "I don't like to eat when I'm working on large pieces," she demurs.

For the first time since the heady Schnabel-and-Salle era of the mid-eighties, the contemporary-art world has a red-hot center—a clique of mediagenic young stars like Cecily Brown, Damian Loeb, and Tom Sachs, whose

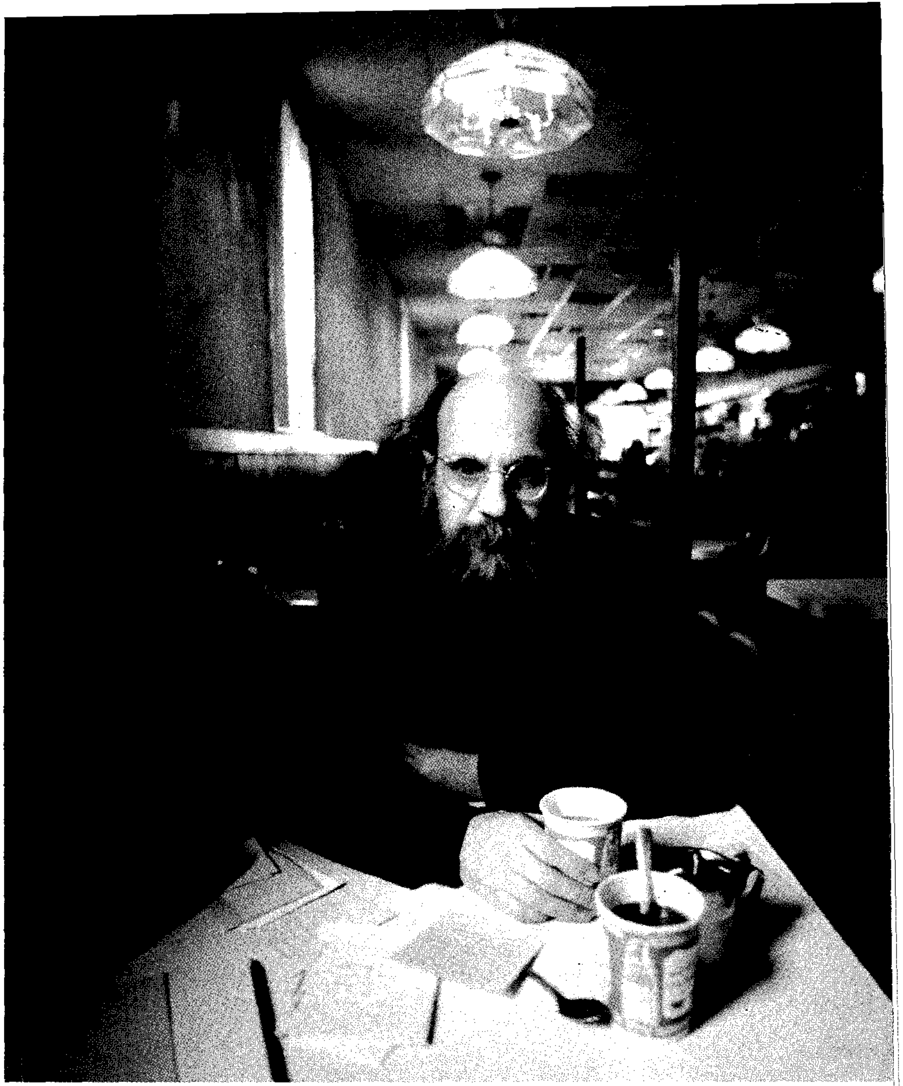
PHOTOGRAPHED BY FRANK W. OCKENFELS 3

blue-chip galleries keep waiting lists of collectors ready to buy their new projects, sight unseen. But while you might find them on the downtown party circuit, you won't see their work on the walls of the Whitney when the 2000 Biennial opens on March 23. Instead, the show belongs to artists like Chakaia Booker, who, at 47, isn't even currently represented by a commercial gallery.

THIS YEAR, FOR THE FIRST TIME IN the history of the Whitney's perennially controversial show, a team of non-Whitney curators was sent to scour the country for talent. Though art-world insiders fretted that the out-of-towners would give short shrift to New York artists, that hasn't quite been the case—43 of the show's 97 artists are living in the New York area. But this year's show does pointedly exclude some of the New York gallery world's most fashionable talents.

Instead, the Whitney's visiting curators seemed to favor artists whose work is deeply idiosyncratic or out of the loop—work, in other words, that is not an easy sell for commercial galleries. While this year's Biennial does include a handful of younger "art stars," among them Vanessa Beecroft, E. V. Day, and Lisa Yuskavage, it is notable for its attention to work that has been critically praised but is also plainly hard-earned, from Joseph Marioni's monochromatic "paintings of colors," to septuagenarian John Coplans's black-and-white self-portraits, to Petah Coyne's wax-dripped installation of draperies and saints. Plus, the show boasts a healthy dose of complete unknowns. "There is a pretty good percentage of artists I haven't heard of," says Peter Plagens, *Newsweek's* art critic and a contributing editor at *Artforum*, of this year's list. "It either means that I haven't gotten around enough or that the Whitney is really doing its job and discovering new artists."

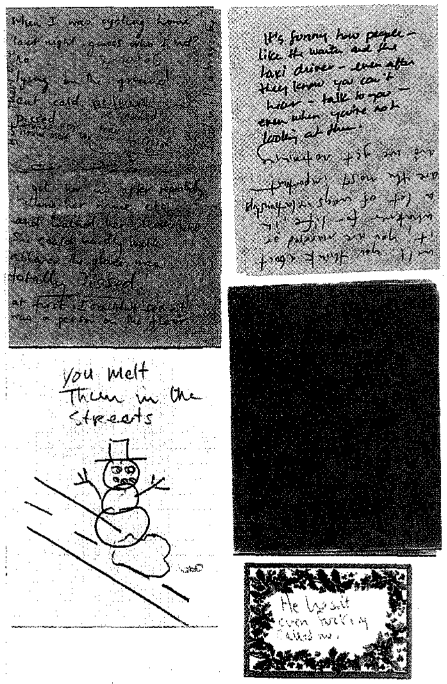
And the 2000 Biennial is more than just a proving ground for new talent; it's Whitney's director Maxwell Anderson's first major exhibition. Before it even opened, the show—and Anderson—had taken a media hit for Hans Haacke's *Sanitation* piece. But ruckus over this Biennial had begun months earlier. Shortly after he arrived in September 1998, Anderson set the Biennial's new parameters. His decision to enlist a group of curators from outside the museum was greeted with general dismay from the day it was announced. The 43-year-old Whitney director was already on probation with the New York art world, which took issue with his arrogance and a track record that indicated less fluency with contemporary art than the Whitney's two previous directors, David Ross and Tom Armstrong, had. A Ph.D. in art history from Harvard notwithstanding, Anderson's background suggested a more managerial, scholarly bent, including stints as an assistant curator of Greek and Roman art at the Metropolitan Museum of Art, director of the Michael C. Carlos Museum at Emory University in Atlanta, and director of Art Gallery of Ontario in Toronto. His businesslike reserve set many in the historically emotional art community on edge; Anderson is, after all, the man who pioneered a digital image bank of the art of North American museums and is wont to use the term *portfolios* when referring to the Whitney curators' areas of expertise.



Anderson's abrupt reshuffling of the Whitney's staff sparked a series of controversial departures: Contemporary-art curators Elizabeth Sussman and Thelma Golden resigned, followed by Lisa Phillips, stripping the Whitney of all of its previous Biennial curators. And the word on the street was that Anderson's demeanor and reputation had caused him so much damage within New York that he was forced to look elsewhere for curators for the 2000 Biennial.

In fact, the show appears to be less a radical departure for the Whitney than a return to the spirit of the Biennials of the seventies and eighties, when then–Whitney director Tom Armstrong encouraged his curators to seek out artists who had not had solo New York shows (or a previous Biennial inclusion) in order to achieve a more national scope. "In those days, we made an effort to include all of the United States, and we asked opinions of museum directors and curators, including many of the same people who are on this year's committee," says Richard Marshall, a former Whitney curator who organized seven Biennials between 1979 and 1991. Artist Chuck Close, who joined the museum's board of trustees in February and is a veteran of four Biennials himself, applauds the diversity of this year's exhibition: "It's a good sign—so often the hot list of the moment is the only thing that occurs to anyone."

The curatorial team Anderson chose was remarkable for its lack of New York figures. It includes Michael Auping of the Modern Art Museum of Fort Worth; Valerie Cassel of the Art Institute of Chicago; Hugh M. Davies of the Museum of Contemporary Art, San Diego; Jane Farver of the Queens Museum of Art (who has since moved to MIT's List Visual Arts Center); Andrea Miller-Keller, an independent cura-


When I was cycling home last night guess who I had?
at first I couldn't see it was a person on the floor
It's funny how people — like the waiter and the taxi driver — even after they know you can't hear — talk to you even when you're not looking at them.
You melt Them in the Streets
He wasn't even talking to me.

CONVERSATION STARTER: Opposite, Joseph Grigely (and some of his raw materials) at his favorite Jersey City hangout; above, his work *Untitled Conversations* (1998–99).

tor; and Lawrence R. Rinder of the California College of Arts and Crafts in San Francisco, who will become the Whitney's new curator of contemporary art in June.

"I wanted a young soul like Valerie who had no axes to grind—she was just optimistic," Anderson says emphatically, leaning forward in a chair in his spare and modest office in the Whitney's brownstone on 74th Street. The room is remarkably neat and orderly; silver-framed photographs of Anderson's wife and son are meticulously arranged on a shelf behind his desk. Anderson folds his hands and smiles. "And I wanted some warhorses: Michael Auping, Hugh Davies. Andrea Miller-Keller is in a sense a Thoroughbred warhorse, because she's still deeply engaged with the most contemporary art."

The curators hit the road in March of 1999, each creating a list of 50 artists that they would eventually have to narrow down to the 97 who would be shown at the Whitney. Amazingly, when the group met with their choices, there were only three overlaps in the lists. "We looked at everybody's selections and said, 'Oh, my God, *now* what do we do?' " Anderson recalls. "The challenge was to bring the collection into focus without finding the lowest common denominator—choosing what was going to be compelling, interesting, and wasn't going to be just who each curator could agree to live with." As is always the case with Biennials, demographics played a role. "We started mapping the show to various matrices," Anderson says, "ages, media, geographical location."

But while Anderson's curators brought certain strengths to the table—a mix of sensibilities, a wider knowledge of work outside the usual Manhattan-area confines—it was rumored in the art world that some curators were actively promoting work from their respective regions. Michael Auping encouraged the inclusion of Trenton Doyle Hancock, a young artist in his home state whose work he himself had collected. Although curators often collect work, in this case it struck some as a conflict of interest. Reached at home in Fort Worth, Auping acknowledges he bought a small work on paper from the artist's Dallas gallery two years ago for $300, adding that he mentioned his purchase to his fellow curators during their deliberations. "I've bought art from a lot of young artists to support them," Auping says. "I nominated Hancock because I think the Biennial should do things for people like him. This is what the Biennial should be about."

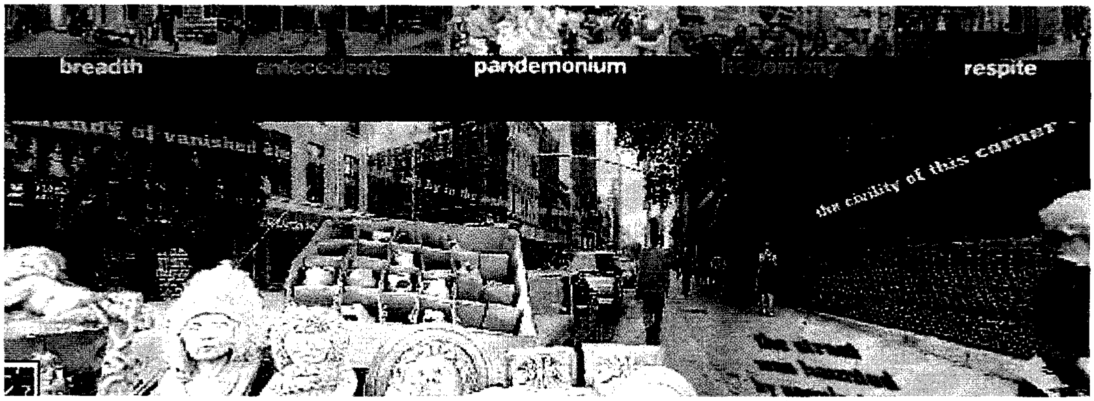
Valerie Cassel says she and her fellow curators made every effort to be fair. "We all presented works we felt strongly about, and I do remember Michael saying how strongly he felt about that artist's work and that he had bought a piece. I felt the curatorial process was one of respect and integrity." Anderson, too, defends Auping. "From my perspective, part of the purpose of the Biennial is to bring American artists forward who are known to artists, curators, and collectors across the country," he says. "In this instance, I think Michael was doing exactly what he should have done."

"Often artists are penalized by their very VISIBILITY in the show," says Anderson. "So it's a RISK to be in a Biennial in that sense."

AS PART OF THE CURATORS' MANdate to find emerging talent, they branched out into new fields of media, featuring Internet art (a particular interest of Anderson's) for the first time. But while the other artists selected for the show went through a grueling series of studio visits, the Internet artists found themselves weirdly untouched by the curatorial process. Annette Weintraub, 53, who heads City College's electronic-design and multimedia department, is probably the best-known of the nine artists selected. Her piece, *Sampling Broadway*, combines photographic panoramas, animation, voice-over narration (of texts written by the artist), and street sounds to create a metaphoric tour of five locations on Broadway between Bowling Green and 14th Street. Although the piece "has been around and has gotten a lot of attention," she says, the former painter was surprised by the e-mail she received telling her of the curators' decision. "Having been a painter and having gone through the ritual of studio visits, it was a slightly odd experience because I've never met any of the curators. The Net pieces, from what I understand, were curated entirely online," she says.

Joseph Grigely is another one of this Biennial's mid-career participants who, like Chakaia Booker, is not represented by an American gallery. Deaf since an accident at the age of 10, the 43-year-old artist studied mechanical engineering and nineteenth-century literature before turning to art in the early eighties. His work, part of an ongoing series called "Conversations," consists of notes written to him by friends, acquaintances, and strangers. Grigely then pins those snippets—napkins, envelopes, scraps of notebook paper, and other ephemera—on the wall in gridlike compositions to create a narrative installation. Though Grigely, who lives and works in Jersey City, has shown his work in Manhattan galleries (including Matthew Marks and Deitch Projects), he is far better known in Europe, where his work has been exhibited extensively in galleries and museums. His selection for the Biennial, he says, "was a very extenuated process. I think everything was pretty tentative for a while." When asked if he hopes the show will generate offers from galleries, Grigely says that his only concern has been making a good piece for the show. "It's complicated," Grigely says. "There will be people unfamiliar with my work seeing it for the first time—and people very familiar with it seeing it and wondering what new direction I can move in."

Anderson was acutely aware of this issue going into the show. "There's no way to say that every work and every artist in the show will be from this point forward launched," he says. "Often artists are penalized by their very visibility in the show. And if they had more time to develop in their careers, they might have taken a different turn without suddenly having a spotlight shone on



BROADWAY BOOGIE-WOOGIE: Above, Net artist Annette Weintraub revisiting one of her sites on lower Broadway; right, a detail from *Sampling Broadway*, her piece in the Biennial.

them. So it's a risk to be in a Biennial in that sense."

As for his own career, Anderson views the Biennial as a chance to start fresh. Still, he is clearly worried by talk of the Whitney's declining reputation as a champion of contemporary art. "The Whitney has not lost its moorings and is still a place that is deeply engaged in contemporary art. And it's going to be possibly more so because we now have lots of curators working in contemporary art," says Anderson, pointing to his recent hirings of Marla Prather as the Whitney's curator of postwar art and Lawrence Rinder as the museum's first Anne and Joel Ehrenkranz curator of contemporary art.

Staunching the leaks is one thing; to some longtime Whitney observers, it is the Biennial itself that has had the most damaging effect on the museum. "I'm sure the Whitney hopes that the show will stand up to P.S.1's 'Greater New York,' " says John Post Lee, a co-owner of the Chelsea-based gallery Gorney Bravin + Lee, referring to the well-reviewed survey of New York–based talents that opened in February and was jointly curated by P.S.1 and the Museum of Modern Art. Although Gorney Bravin + Lee does not have an artist in the Biennial, its artist James Siena made it into the Long Island City show. "P.S.1 raised the bar extremely high," continues Lee. "It remains to be seen if the Whitney can compete."

"I don't think Anderson's impact has been any more negative than that of any other director," says Joe Helman, owner of the Joseph Helman Gallery, whose artists have been selected for past Biennials but who does not have an artist in this year's show. "The institution's neck is continually placed in the guillotine by having the Biennial. We are forced, every two years, to judge the seriousness and quality of the museum by this one unwieldy exhibition."

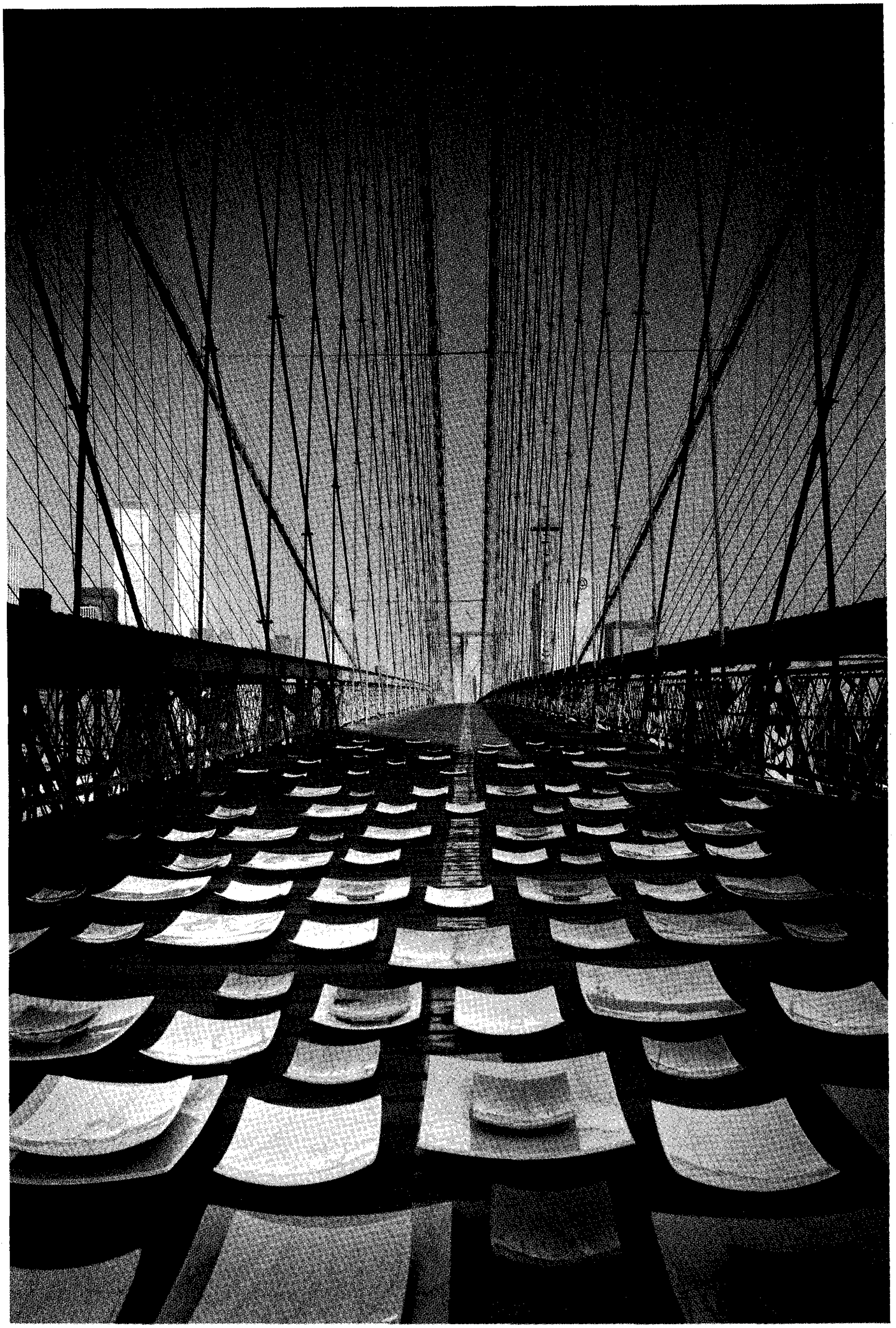
Like any survey of cutting-edge art, the Biennial opens the museum to public complaints about individual pieces. Two weeks before the show's opening, the museum came under attack from some of the Whitneys themselves for its inclusion of *Sanitation*, a work by the German-born artist Hans Haacke. The piece—not yet completed at the time of the uproar—was said to comprise garbage cans, recordings of marching troops, plus quotations from Mayor Giuliani (made during his attempts to close down the "Sensation" show at the Brooklyn Museum) printed in Fraktur, a Gothic typeface that was revived by the Nazis.

When Marylou Whitney, the socialite daughter-in-law of the museum's founder and a member of the Whitney's national committee, got wind of the piece, she threatened to withdraw her support of the museum. Other members of the family took the opposite view. Flora Miller Biddle, an honorary trustee of the Whitney and granddaughter of the museum's founder, supports Haacke. "The museum has the obligation to show all different kinds of work, and Haacke's piece is just one kind. The Biennial has nothing to do with being sensational—it has to do with representing the art of the country. I'm all for the Whitney, all for its director, and all for its curators."

Anderson, too, passes the *Sanitation* scandal off as nothing more than hype. "What I'm looking forward to is seeing 97 artists show their art, and so far none of them has, including Mr. Haacke," he says testily. Anderson's predecessor, David Ross, agrees: "The whole point of the Biennial is to generate a useful critical dialogue about the state of American art. If it does that, it will be a successful Biennial."

But will the 2000 Biennial be successful? Asked how he thinks the show will be critically received, Anderson is either refreshingly candid or trying to dodge a bullet—it's hard to tell. "I'm cautiously optimistic, by which I mean I don't expect a lot of critics to like the exhibition," he says, and smiles. "That's not what's *supposed* to happen." ■

The world constantly reinvents itself.
A thought which now includes dinner plates.



BRIDGEMARKET AT 59TH STREET AND 1ST AVENUE

THE
TERENCE
CONRAN
SHOP

SMARTCITY

See the Sites

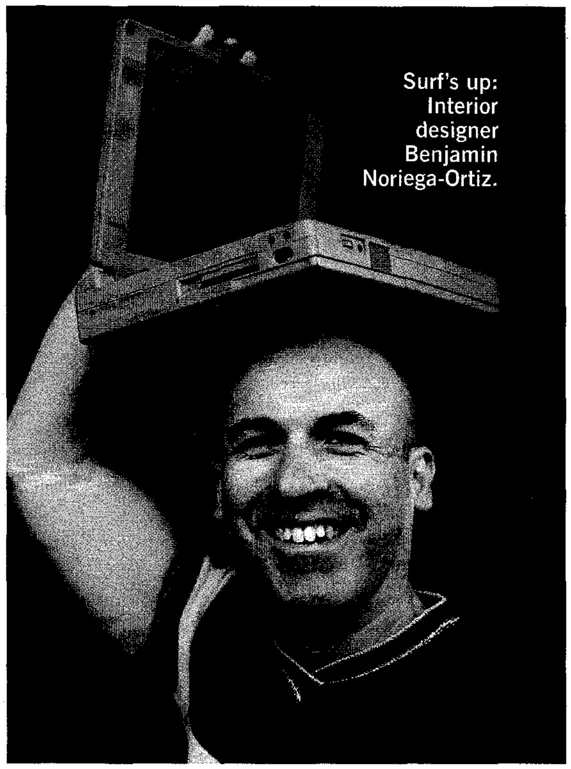
Log on to the new e-style with interior designer Benjamin Noriega-Ortiz as he furnishes an entire loft in just under three hours. By Alexandra Lange

A YOUNG COUPLE, NEWLY RICH, POOR in furniture, hire interior designer Benjamin Noriega-Ortiz to furnish their brand-new, $2.5 million downtown loft. But as early adopters loaded with dot-com lucre, they don't want their designer pounding the pavement on their behalf—*so* twentieth-century. Equipped only with a PowerBook G3, Noriega-Ortiz accepts this mission: He will furnish the couple's apartment, a pine-planked, DSL-wired, 3,500-square-foot space in The Loft, at 30 Crosby Street, where he's already—in real life, that is—signed off on the lobby, kitchens, and half the bathrooms. And he will do it in three hours or less.

He arrives, black-clad, sleeves rolled up, ready to type. "Let's look for one-of-a-kind pieces first," he says, seizing the PowerBook's petite mouse. "I'm going with **ebay.com**. And let's go into the GALLERY first, because you can see all the pictures." He heads straight for POST-1900 FURNITURE. Some truly dreadful things pop up in the scroll-down: a tiger-oak chest, a Tiffany (yeah, right) torchère, and an ungainly Lucite magazine rack. "I don't think they'd like that," Noriega-Ortiz remarks, before the cursor alights on a Herman Miller Chadwick three-piece sectional in cranberry wool, now selling for the exorbitant price of $25.

"Six days to go; that will probably go for $300, maybe $500," Noriega-Ortiz estimates like a pro. "Still, that's a deal. We'll take it. Just keep a tally."

One item down. Noriega-Ortiz returns to the GALLERY, scanning for a sofa he saw a few days ago. He pauses on a leather Eames lounge—"a classic"—in a barbaric shade of tan. Still, he keeps scrolling, scrolling, until he nets his prize: a ten-foot velour sofa with built-in side tables and a fifties feel. "It's big and extremely stylish. Can't you just see Lucy and Ricky sitting on this?" Plus, it's just $20 now, with ten days to go.


Surf's up: Interior designer Benjamin Noriega-Ortiz.

EBay's lamp aisle is filled with historical reproductions bought, Noriega-Ortiz surmises, at Jacques Penet (a.k.a. J.C. Penney): "Very scary. Not hip at all. Let's try typing in *Eames*." This proves the fastest detour to all of eBay's mid-century stuff—Nelson, Noguchi, Saarinen, Knoll. Suddenly, Noriega-Ortiz hits pay dirt—a Saarinen tulip table, in a rare aluminum finish. "We are bidding on this table! We are totally getting that, in seven hours and fifteen minutes. The bid is $150, and it started at $1. Isn't it fabulous? I should have bought that for my own apartment. This is the breakfast table." He settles down and waxes practical: "It's coming from Georgia, so the shipping won't be that much."

In rapid succession, Noriega-Ortiz picks out the Yanagi rosewood butterfly stool featured in MOMA's collection ($405 with four hours to go), a Venini egg-shaped handblown lamp ($159.50 now, probably $300 by the end of the auction, and $2,100 in SoHo), and a Danish pastel-striped ceramic lamp base, perfect for one of the sofa's broad arms. After twenty minutes of shopping, he's selected six impeccable mid-century items.

Next, he heads to Belgian auction site **fiftie-fiftie.be**; the home page features a George Nelson marshmallow sofa. Clicking on one of its fluorescent cushions brings up images of furniture from the forties to the sixties. Noriega-Ortiz zeroes in on some Nelson bentwood "Pretzel" chairs. "This chair would be fabulous with that table because it's wood. I wouldn't do an Saarinen chair with an Saarinen table, because that's just too normal." He's distracted from the breakfast suite by a pair of low-slung Dutch chairs from the unknown Van Os Meubelfabriek furniture factory, wood with cream fabric seats, and a matching tea table. The price tag: 445 euros. "We'll reupholster the sofa and make it beige again," he says. "Then we can do an arrangement, the two chairs opposite the sofa, with the small table between them. It's a big living room, so the cranberry sectional can go elsewhere."

FOR BEDS, NORIEGA-ORTIZ TURNS TO **goodhome.com**, a favorite for its decorating vignettes; white sample rooms can be colored and rearranged onscreen to your specifications. "We could do Country Romance," he says, clicking on a violently patterned calico

Photograph by Greg Friedler

swatch in this zone, "but we're not doing that." A cradle bed, in dark-stained wood, queen-size, for $1,595, catches his eye. "The family is hip, but they want me to mix in a little bit of traditional." Just so the master bedroom doesn't get stodgy, Noriega-Ortiz drops into **andbobsyouruncle.com** for a brace of white turkey-feather lamps.

So far, so good. But he's not even close to melting his clients' new AmEx Blue cards. He tries **newel.com**, the Website of a local antiques store whose six stories of inventory are all online. He selects ART MODERNE as his period, then clicks on CHAIRS.

"There's nice quality," he says, gazing admiringly at a leather club chair. "Now we're talking!" His arrow skids to a stop on a French forties chair, fresh from Claridge's in London, with an intricate geometric cutout arm. There are twelve of them. "It's rare to find twelve dining-room chairs, but this loft can handle it. Of course, they're $3,500 each, list. But this couple can afford that."

Now that he's got the dining chairs, he's puzzled about the table. He could go either way, traditional or modern. For encyclopedic listings, **homeportfolio.com** is an option. He picks MODERN for the style, and immediately jumps on a six-foot stainless-steel-and-lacquered-wood Cappellini table (only $4,699). But this impressive piece is too small for all those chairs. "We can use it as a desk with two chairs in the living room," he decides, unable to say no. "Then we have ten for the table, and we can do a round table."

Noriega-Ortiz gets a faraway look in his eye. The question of the round dining table is clearly engaging his imagination. "We don't want to match the chairs, but we want to have a style that goes with it. It could be a stone table, like garden furniture?" At **dir-dd.com**, the Directory of Design and Decoration (his business is listed here), he searches for GARDEN FURNITURE: The ELIZABETH STREET link, with 93 items photographed, looks promising. He scrolls rapidly past Cupid fountains and moldering fragments of Southampton estates, stopping on a wrought-iron table base with curlicued ends.

"This is what we can do. Look how cheap it is—$1,050. We can make a six-foot table that will fit all those chairs with a big, clear, one-inch acrylic tabletop. The acrylic goes with the forties and fifties look that we're going for." Big sheets of acrylic can be obtained from several sources, including **clearcutacrylics.com** and **customacrylic.com.**

Noriega-Ortiz is really clicking now, braking at **sisalrugs.com**, where he scissors out a square to demarcate the second seating area. At **guild.com**, he's not loving the eighties abstract designs until he spots a brown-and-white geometric leather rug, $1,932, very thin and vaguely African. "Hand-woven, which is excellent—84 by 54, and perfect for the big grouping."

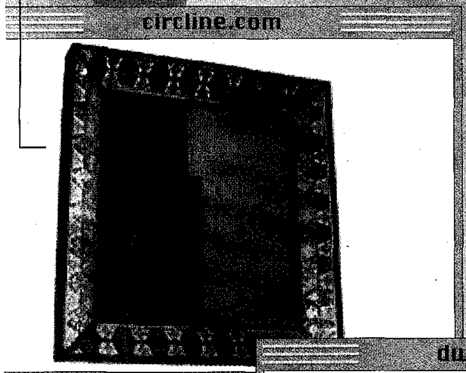
It's been an hour and a half. He pauses to assess the damages—and the gaps. The breakfast area requires only a hanging light fixture. **Lampa.com** is known for its Wonderland-inspired straw-hat chandeliers, but it also has some more grown-up wood-veneer options. On the remarkably pretty site, he finds a star-shaped chandelier with five small wood-grain shades ($560). The lamp's steel and wood will pick up on the materials of the table and chairs.

A done deal, and it's back to the master bedroom. Something modern will take the edge off that heavy cradle bed. At **retromodern.com**, he spots a brown leather Saarinen "Womb" chair ($2,990) to accompany the Herman Miller sectional, now arranged on the sisal rug. Two round white plastic Kartell cabinets ($[illegible]2 each), designed by Anna Castelli Ferrieri, will play well with the feathery lamps in the bedroom. And the white marble base of Achille Castiglioni's "Arco" lamp happily matches the stone he's selected for the loft's kitchen and second bathroom.

"There's columns in the apartment, so we'll put the marble base next to a column and cantilever the light over the dining table. You'll walk underneath. That way we don't have to hang anything," he says.

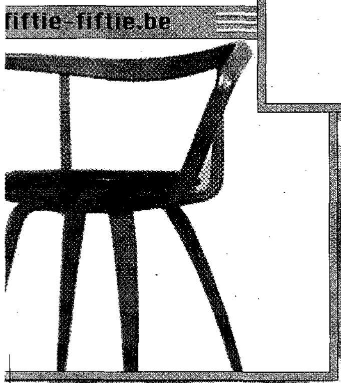
Noriega-Ortiz turns to the second bedroom—since the couple has no kids, it's obviously an office. And a pair of Oxo chrome-and-plastic computer carts (one blue, one black, $842 each) from **dwr.com** can hold the couple's his-and-hers iMacs. "We'll give them two chairs from the closeout section, Tivoli bentwood chairs with rush webbing [$275 each], so it doesn't all look too industrial."

Also for the home office: a billiard table. "I have *(continued on page 131)*

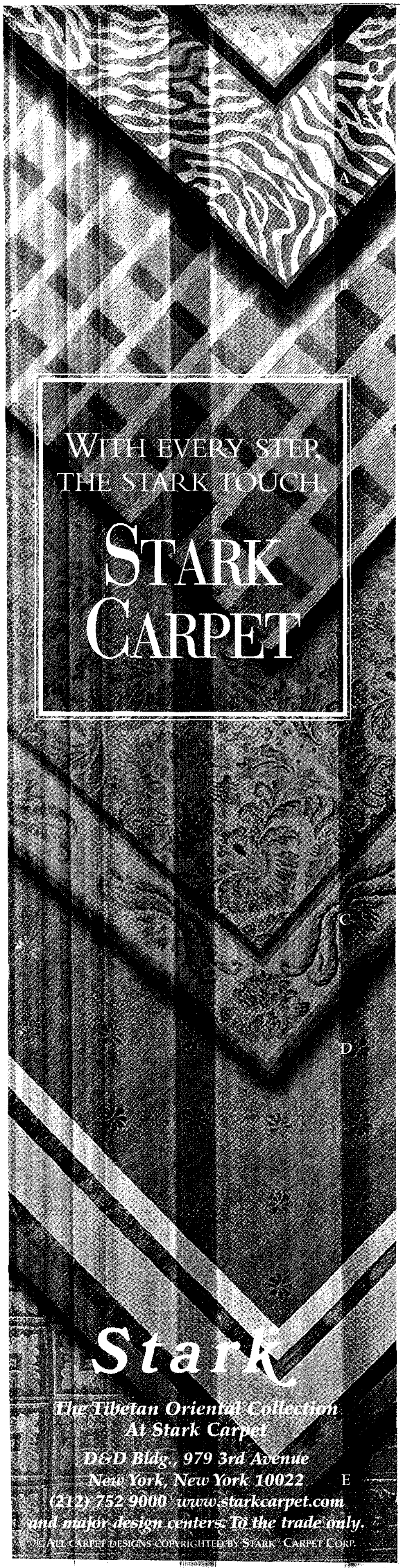


$7,800 Charles X Eglomise mirror rom circline.com improves the opography of the loft's walls.

His-a[illegible] [illegible] into a home[illegible]



George Nelson's "Pretzel" chairs are a must-buy—even if you have to pay for them in euros.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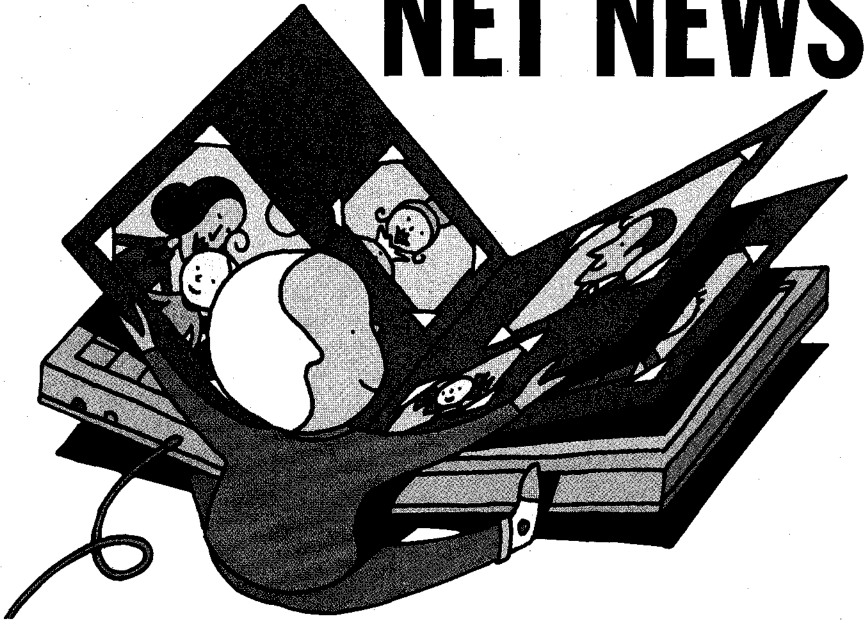

Point and Click

Do you need to show your wedding pictures to someone—or everyone—on the other side of the world? The Internet has always been an exhibitionist's dream, but new photo-album sites let users share without setting up their own Web page. Dozens of companies have opened their shutters to the home photo business, with sites that let you display photos online—plus edit them, print them, and turn them into T-shirts (really). One will even hold your home videos—either for public viewing or VIP screenings.

Spotlife.com Public-access cable for the Net set, Spotlife.com lets anyone with a Webcam show video online. "Channels" include Haven (to watch someone's Aunt Sally and her parakeets), Voice (soapbox rants), and Blister (featuring "life aboard a carrier" by a user named leatherman33). Half-owned by Webcam-maker Logitech, Spotlife also broadcasts its own reality-based program about seven strangers in a San Francisco Victorian.

Zing.com This photo-sharing and -storage site lets you organize a lifetime's worth of snapshots, e-mail them to Grandma, and preserve them forever at no charge (though prints and "photo gifts" can be purchased). Zing's selling point is its folksy design, which lends it a homey construction-paper-and-Crayolas vibe.

Photoworks.com If Zing is the Fresh Samantha of online photo sites, this digital shoebox—the Web child of real-world chain Seattle FilmWorks—is Snapple. More established and formal in feel, it offers infinite free storage and posts your prints online (password-protected, of course) each time you develop a roll of film.

Fujifilm.net For those who feel uneasy turning their remembrances into RAM, Fuji trades on its brand name to provide assurance—for a price ($20 for a hundred pictures a year; convoluted payment scale thereafter).

PhotoNet.com Kodak's foray onto the Web (the company also has an AOL site, You've Got Pictures) also charges for storage. But it makes creating a home page for your pet as easy as clicking a button.

BY HILLARY ROSNER

Illustrations by Ingo Fast.

-cology **Before Amazon was a spectac-**
lar e-commerce model, it was a spectacular rain
rest; now you can use the Web to help save it.
ollowing in the grassroots footsteps of the Hunger
ite (www.thehungersite.com), which lets users do-
ate food to the hungry by clicking a button and
iewing an ad, EcologyFund.com gives money (from
-commerce sponsors like CharityMall.com) to or-
anizations that buy wilderness land. Click to add
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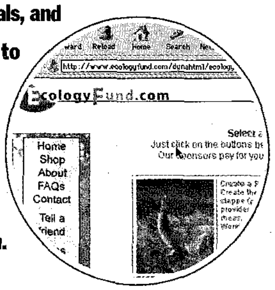
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Buying gro-
eries online is quicker than navigating
;ridlock at Gristedes, but it's hard to re-
nember what you need in the dizzying e-
isles. What if you could just wave a magic
vand over the contents of your refrigerator
ind make fresh food appear at the door? A
iew device called the Grocer-eScan gives
he handheld Handspring Visor computer
hat power. The scanner reads the bar
:odes on your old products, and the soft-
vare that comes with it uploads your shop-
oing list directly to a participating super-
narket or Web delivery service. A trial run
s set for May in parts of Westchester; by
ummer, Grocer-eScan may be helping
New Yorkers eliminate the trip to the store
olus the extra step of lifting products into a
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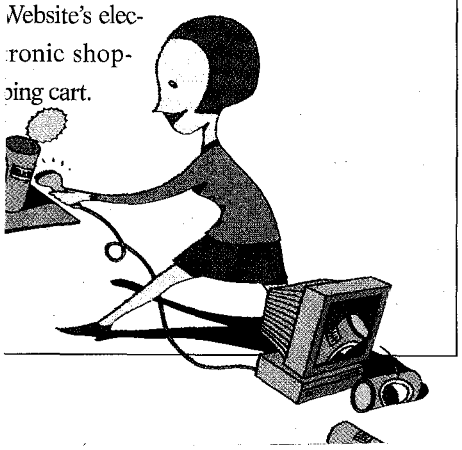

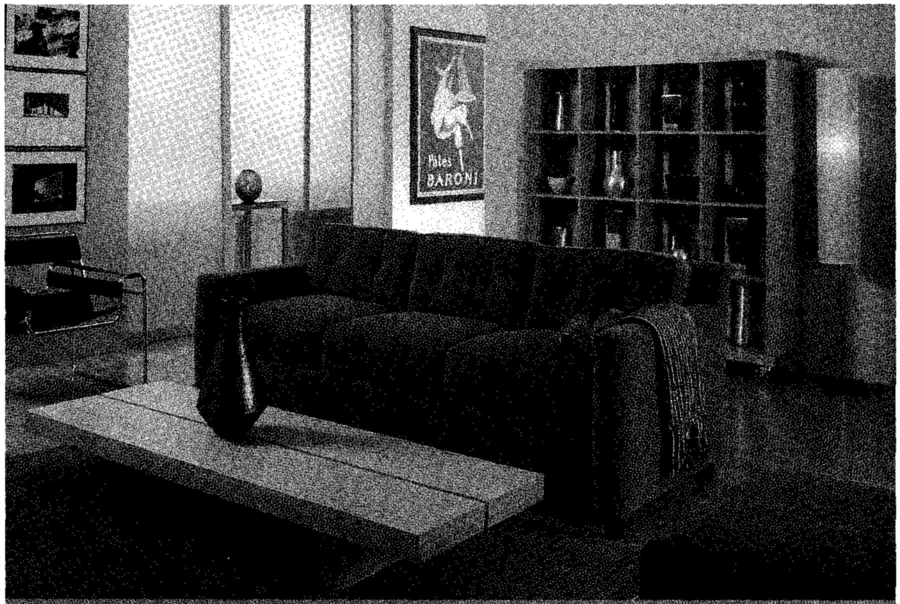
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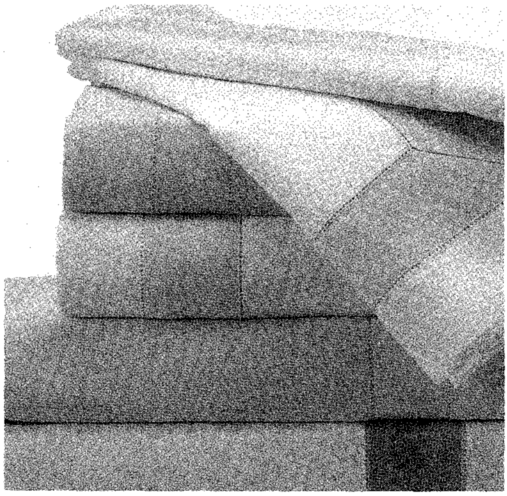

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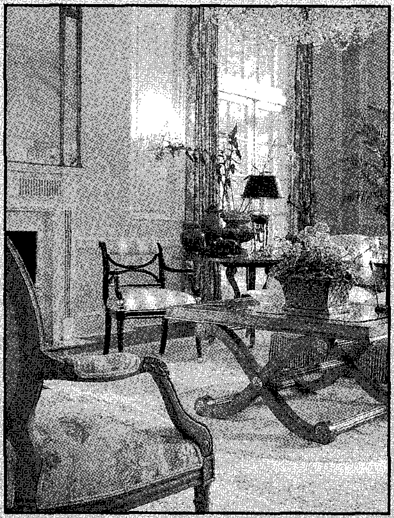

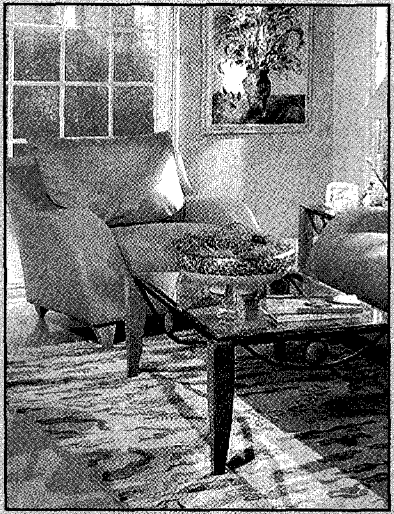

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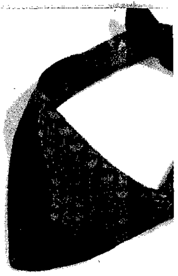
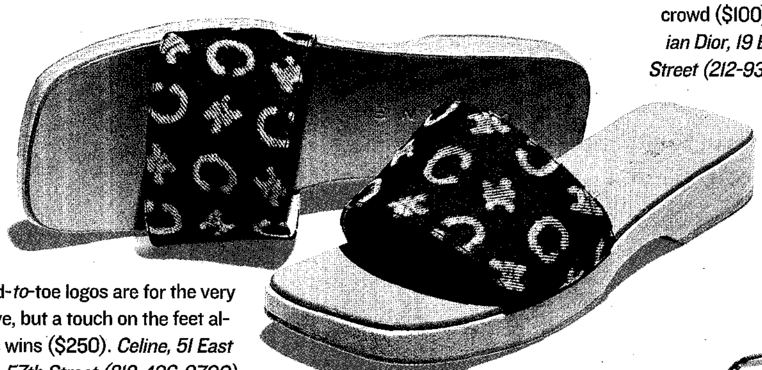
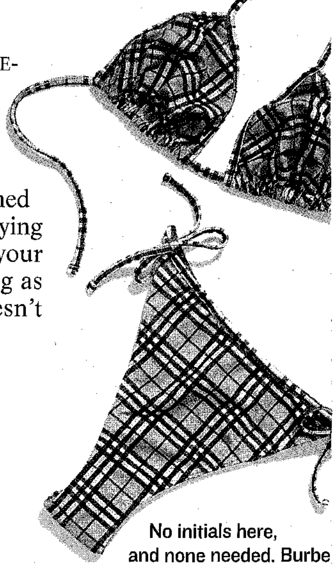


Choice neckwear f
the La Goulue lunc
crowd ($100). *Chris*
ian Dior, 19 East 57t
Street (212-931-2200

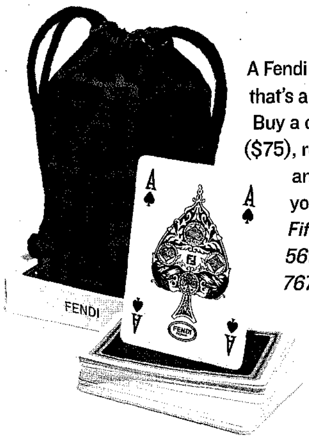


Head-*to*-toe logos are for the very brave, but a touch on the feet always wins ($250). *Celine, 51 East 57th Street (212-486-9700).*

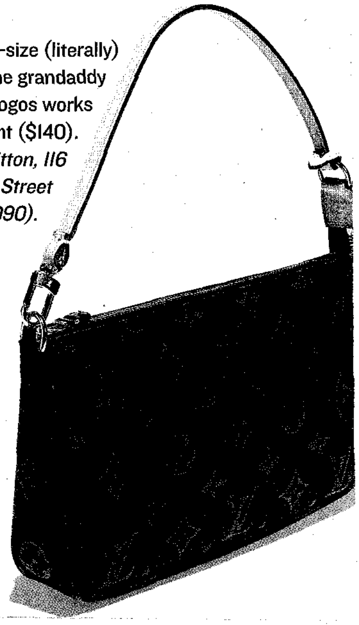
HIGH FASHION'S CURRENT OBSESSION WITH DESIGNER logos doesn't lend itself to bargain-hunting—as a publicist for one statusy line says, "we don't sell *lint* for under $100." Yes, there's a lot of money in New York these days (Celine's $720 monogrammed jeans and Gucci's $2,855 motocross jacket are flying off the racks). To impress without maxing out your credit cards, snap up smaller treasures—as long as they scream where they came from, size doesn't matter. Here, our favorites for $250 or less.



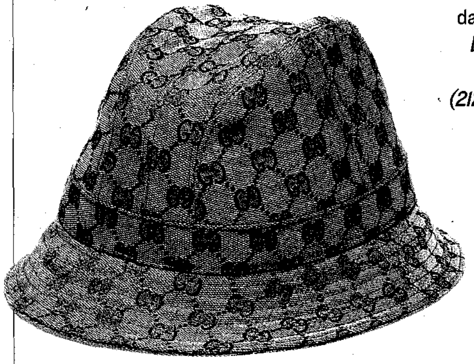
No initials here,
and none needed. Burbe
ry's plaid print speaks for its
($52). *Burberry, 9 East 57t*
Street (212-371-5010).



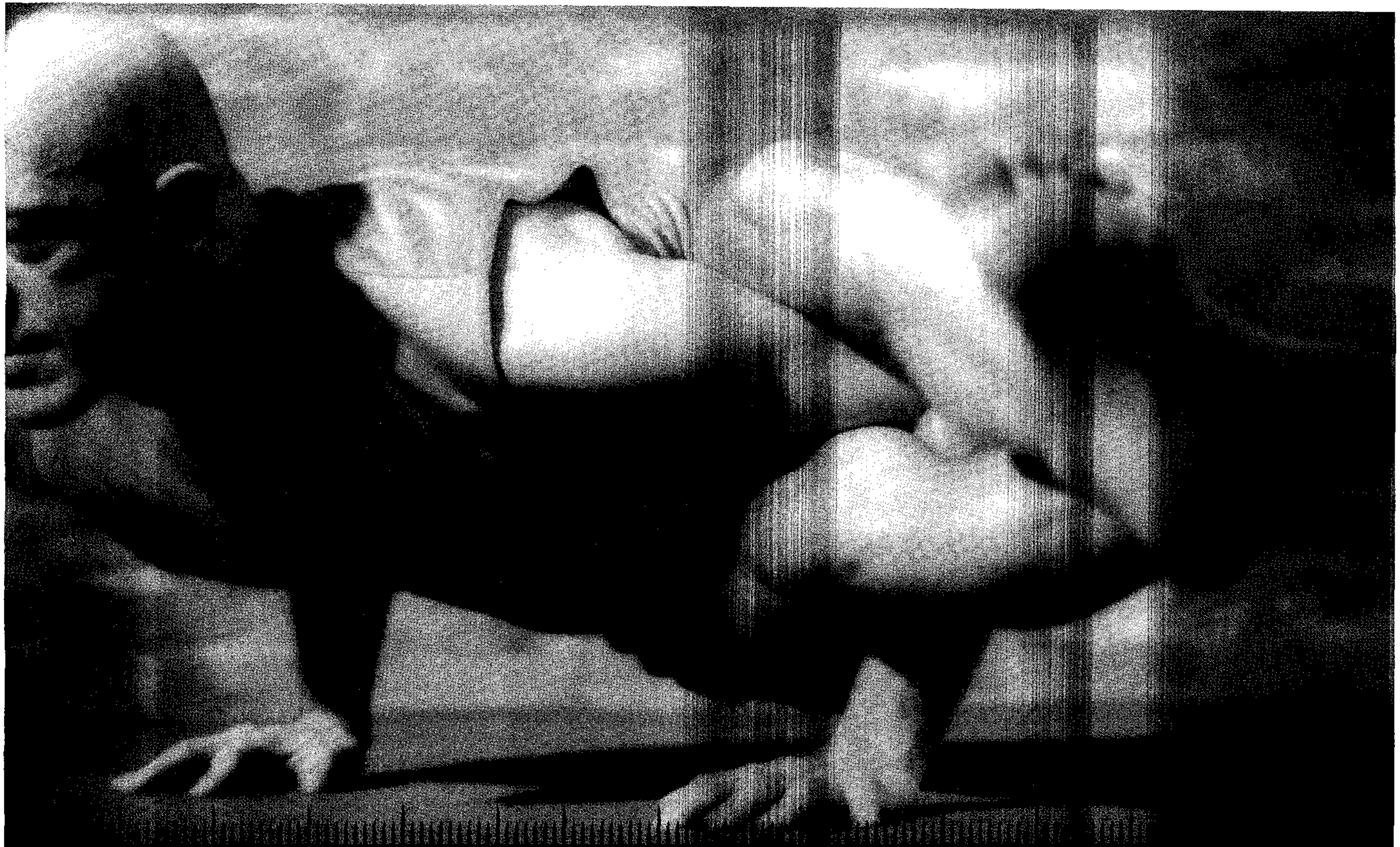
A Fendi evening bag that's a great deal: Buy a card pouch ($75), recycle the decks, and the prize is yours. Fendi, *720 Fifth Avenue, at 56th Street (212-767-0100).*



A pint-size (literally) tote with the grandaddy of all logos works day-to-night ($140). *Louis Vuitton, 116 Greene Street (212-274-9090).*



Don't miss the boat—now's the time to snap up the chic-est fishing hat ever ($120). *Gucci, 10 West 57th Street (212-826-2600).*

STRESS

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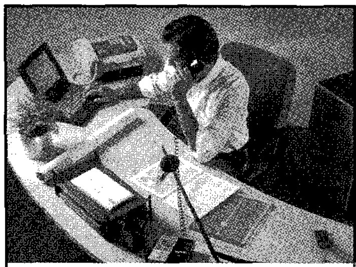
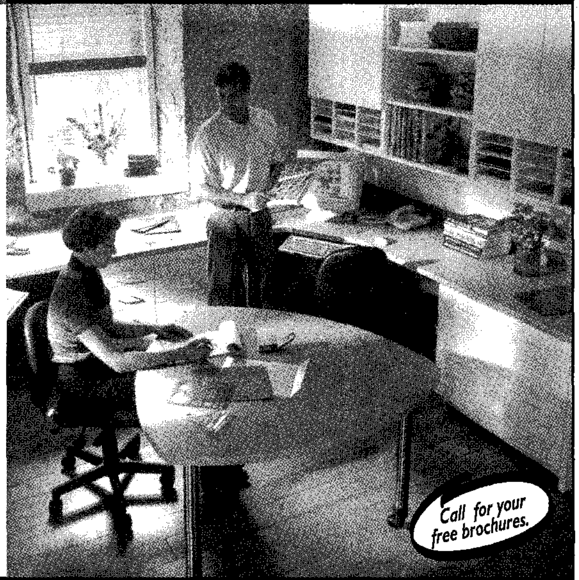
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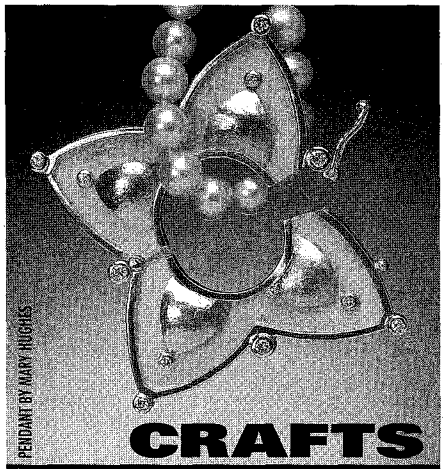
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Picks of the Week

Whole Foods in SoHo, the food and vitamin store fashionable health nuts swear by, is going out of business. The good news is, they're clearing everything for at least 25 percent off, and many things are discounted even more (vitamins and herbal supplements are half off). *117 Prince St. (212-982-1000); A.E.; Mon.–Fri. 9–9, Sat–Sun. 10–8; 3/21–4/1.*

The Pine Tree Lodge, a source for country-style pine furniture, is selling tons of floor samples for up to 60 percent off. Have a drink in the store's new bar, and check out bookcases ($295), armoires (from $795), and farm tables (from $395), plus vintage signs and braided rugs. *The Cabin Club at the Pine Tree Lodge, 326 E. 35th St. (212-481-5490); A.E., M.C., V., checks; Wed.–Sat. 3 P.M.–4 A.M.; Sun. 1 P.M.–2 A.M.; 3/22–4/4.*

Stonekelly, the high-end West Side florist, is taking up to 80 percent off new and lightly used candles, containers, tablecloths, and large props, as well as the haute country iron and distressed wood furniture from the store floor. Flowers aren't discounted, but you can buy stems to fill your new vases. *328 Columbus Ave., near 75th St. (212-875-0500); A.E., M.C., V.; Fri.–Sat. 11–5, Sun. noon–5; 3/24–3/26.*

David Barton Gym's new at-home massage service will send a therapist to your door to knead you into deep relaxation. The treatment is currently 30 percent off ($91 per one-hour session, $866 for a package of 10 and a month of gym membership). *Call 212-727-0004 to reserve; A.E., M.C., V., checks; 3/20–4/21.*

Mandala is taking up to 70 percent off pretty handmade beaded and embroidered bags, scarves, and wraps. Prices are from $50 for beaded silk evening purses to $150 for larger, embroidered pashmina bags (pictured). *580 Broadway, Suite 510 (212-966-7476); A.E., M.C., V.; Mon.–Fri. 10–6, Sat. noon–5; 3/20–3/28.* ▬

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

CITY

SPAS

A Guide to the City's Best Spas

beverly hood allen creative services director • **christy casamassima** editor • **segal design** creative
lillian africano writer • **lory conklin** research

Ah, spring. A time of renewal. The millennium's first buds, the first hint of warmer weather's pleasures—and none too soon, judging from the hunched shoulders and chapped skin we've seen around town.

For everyone who yearns to shake off winter's cocoon, the city's top spas offer an abundance of choices for springtime rejuvenation—from full days of pampering to lunch-hour massages to in-office surgical enhancements. All to help winter-weary New Yorkers restore vitality, refresh tired skin, and banish big-city stress.

MANHATTAN PARADISE

Welcome to **The Stress Less Step**'s new relaxation spa: a sprawling 8,000 square-foot retreat, relaxing areas with fresh fruit and juice, a Swiss shower, individual whirlpool—and a coed Turkish steam room and sauna. "Our new place is set up so people can just hang out and enjoy themselves," says owner Connie Cox. "Our massage quality is still the best in Manhattan—and the only sound you'll hear in our quiet massage rooms is soothing music and a relaxing waterfall." The spa offers body scrubs, seaweed, Moor Mud, and herbal wraps—and a facial menu that includes the Echo2 oxygen treatment. "Our estheticians don't do more than one facial at a time," Ms. Cox adds. "They concentrate on your skin during the entire hour."

HIP AND SLIM

If you have the cellulite blues, Denise Margulies of **Skin & Body Contour** will come to your rescue. Explains Denise, "With our new second generation ENDERMOLOGIE® machine we're getting amazing results, not just with reducing cellulite, but also with breaking up scar tissue after surgery and erasing stretch marks after pregnancy. We also offer laser hair removal that really works with only four to five treatments, and Micro-Dermabrasion to diminish fine lines." Denise's many fans, models and actresses included, love her spacious new Madison Avenue salon. Her expanded spa menu includes Hot Stone Massage, other body treatments, acupuncture face-lifts, and customized skin care. Denise's personal favorite: the Oxygen Facial, a pick-me-up which leaves you feeling fresh—and your skin looking brighter.

THE NAKED TRUTH

When it comes to hair removal, electrolysis with the Integrated System® at **Lucy Peters® International, Ltd.** gives you immediate, permanent results, without regrowth, scarring, or undue discomfort. Each active hair is treated just once. Says Lucy Peters, "The Integrated System® is the benchmark of the entire hair removal industry. Lasers, conventional electrolysis, electronic tweezers, and any other method you can think of simply don't 'cut the mustard'—and that is the naked truth."

SPRING RX

After years of dieting, exercising, and wishful thinking, you're ready to take the next step: cosmetic surgery. You aren't alone. "Spring is the busiest time for plastic surgeons because people want to look their best for summer," says **George Lefkovits, M.D., FACS.** "The most common procedure for summer is liposuction: removing the bulges from all the places fat exists: saddle bags, stomach, inner thighs, and knees. "The second most common procedure is breast surgery," he explains. "Often women seek breast augmentation and liposuction so they can fill out their tops and trim their bottoms." It's not only women who seek help in reshaping their bodies for summer. Dr. Lefkovits also has a separate Male Plastic Surgery Division, where male patients come in for a variety of procedures, including hair transplantation, and liposuction to trim overly feminized male breasts, love-handles, and stomach rolls.

OXYGENATE ME

Though **Lia Schorr Skin Care** is a full service spa that caters to both men and women, the specialty here is facials—seven types, including Glycolic and the hot new Oxygen Booster. "It's a miracle worker, the most advanced treatment the industry has to offer," says Lia, who has cared for some of Broadway and Hollywood's most famous complexions. "It's gentle, it's anti-aging, it controls acne—and it works for all skin types. The facial, which combines ginseng with several

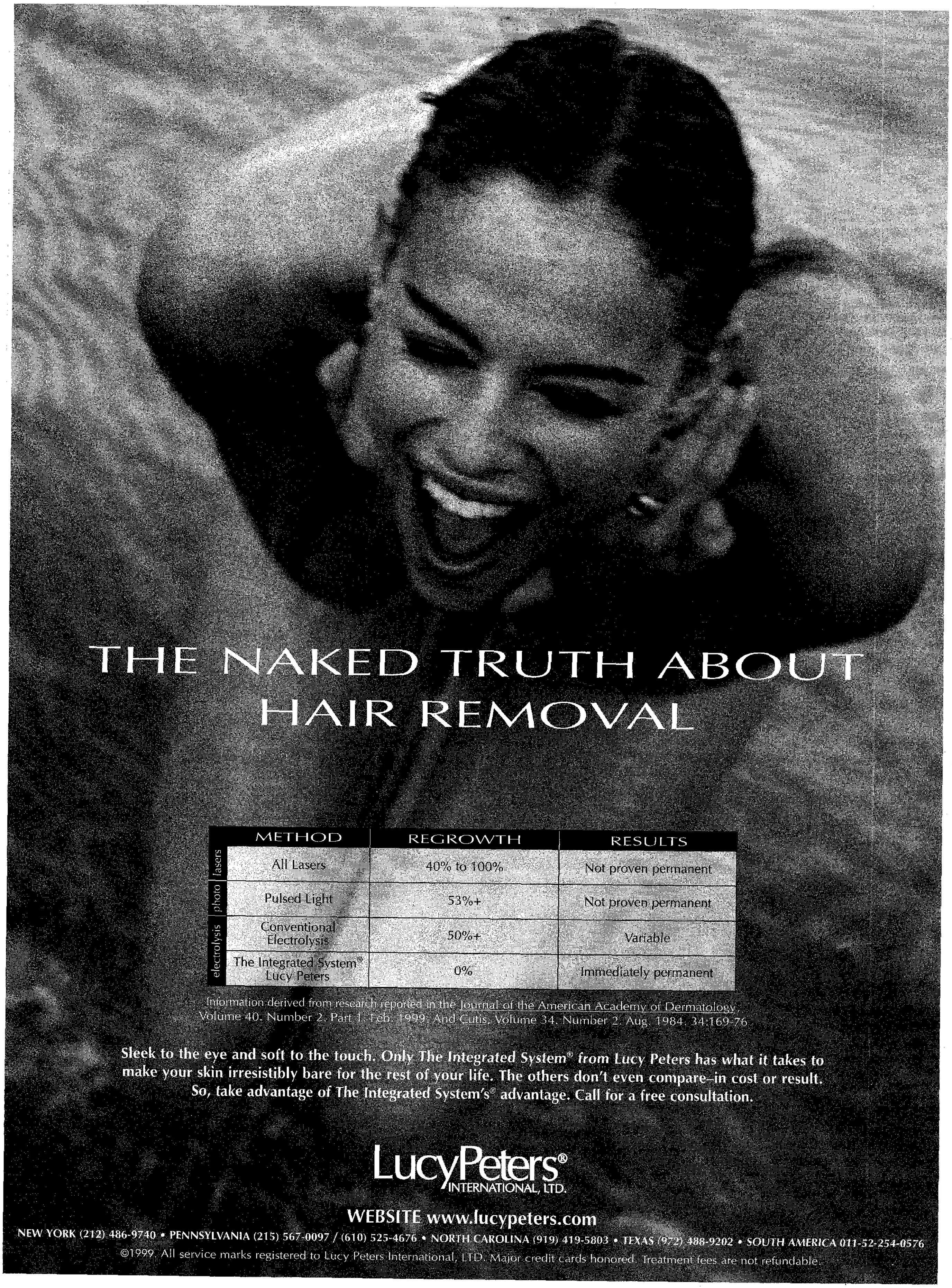

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photo	Pulsed Light	53%+	Not proven permanent
electrolysis	Conventional Electrolysis	50%+	Variable
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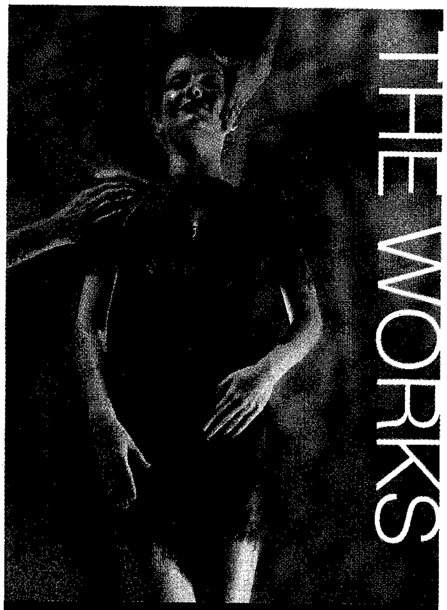

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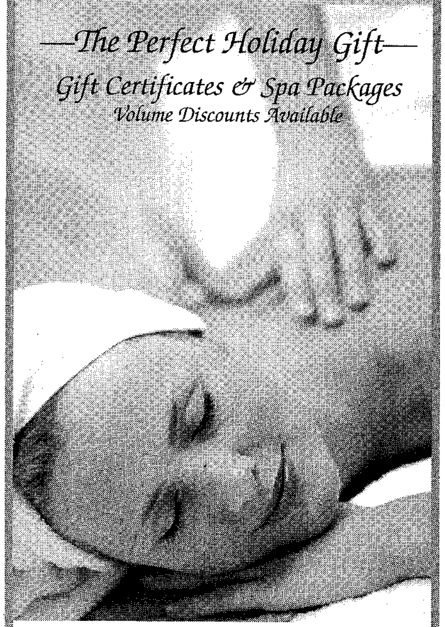

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important vitamins, leaves your skin feeling like a baby's skin. I haven't yet had a client who didn't love it." Lia also offers full body services, including four types of massage, reflexology, body scrub, and seaweed body wraps. Other services include manicure, pedicure, waxing, and electrolysis.

CELLULITE BUSTER

Anushka Day Spa & Cellulite Clinic is renowned for the best body contouring in town. And indeed the walls of this lovely East Side townhouse are lined with photos of celebrities and socialites who have been tightened and slimmed here. With cutting-edge European techniques and 27 years of results, Anushka has developed a customized, intensive five-week body contouring program. And for a revitalizing quick fix, she recommends the one-two punch delivered by the Model's Secret Slimmer. "It starts with the Thermo-Jet, which uses heat waves to increase metabolism and local energy to help diminish fatty molecules. Finish with the Presso-Jet 2000 treatment, a rhythmic compression that focuses on legs, thighs, derriere, and stomach. It provides lymphatic drainage and the effect of reflexology massage that leaves you feeling de-bloated, slimmer, and invigorated, with a smoother, tighter butt."

THREE R'S

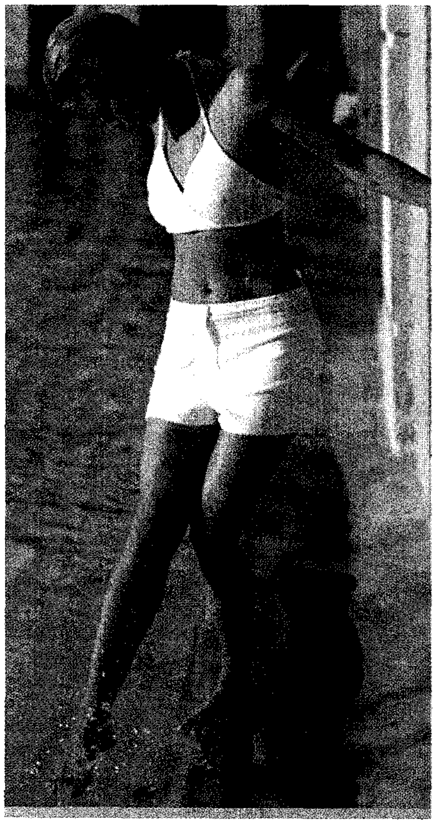
"Revive, Rejuvenate, and Regenerate... that's what our anti-aging facials do, with visible results," says Jaime Trompeter, esthetician at the **Oasis Day Spa**. "The Sea C Spa Facial hydrates and brightens the complexion while protecting the skin from free radicals. For maximum benefit, we recommend one month home use of our Active C Serum. The Hydrolifting Facial is a powerful moisturizer and lifter which leaves the skin glowing. For maintenance, we suggest the Vitalifting home program. Our most intense treatment is the Collagen 90-II Facial, which uses medical grade collagen and provides outstanding results in terms of skin renewal, hydration, and wrinkle smoothing. Named "Best Day Spa" by *New York* Magazine. The spa menu features 11 modalities of stress-releasing massage, including Hot Stone Therapy.

PARIS ON PARK

For those who prefer the Parisian approach to beauty, the sleek and stylish **Jacques Dessange** salon and spa on Park Avenue is the place to go. The newest high-tech addition to their extensive menu of hair, skin, and body treatments is called the Skin Master Dessange Beauté, a machine that reverses the signs of aging with four half-hour treatments. The Hydra'Peeling performs a deep-cleaning peel to refine, soften, and brighten the skin. The Morpho'Sculpt tones the muscles and resculpts the face, while the Morpho'Liss creates a "map" of your skin so that wrinkles can be filled-in and smoothed out. Finally, the Morpho'Lift revitalizes and tones the deepest cutaneous tissue—giving the face an instant "lift."

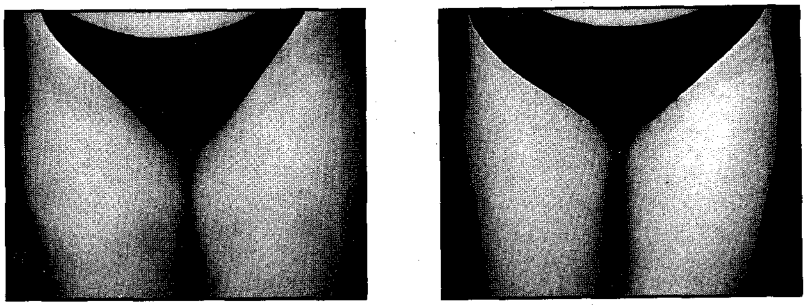
ESCAPE FROM NY

Whether you want to relax, rejuvenate, or simply escape the bustling streets of the city, **Carapan** beckons. Subdued lighting, the gentle sound of a fountain, the subtle fragrance of incense bring the tranquility of the American southwest into this unique downtown townhouse. Sip herbal tea as you relax in the meditation lounge. Then experience one of Carapan's exceptional treatments: Swedish, Shiatsu, Sports, Medical, or Reflexology massage; Natural Herbal Facials, Reiki, Manual Lymphatic Drainage, and Aromatherapy Rituals. Now Carapan has introduced plateau, a new signature line of all-natural bath, body, and home fragrance products derived from plants, flowers, and minerals. These products, which are used at Carapan, allow clients to enjoy the benefits of spa treatments at home.



FLOAT AWAY

Count on the **Scott J. AVEDA Lifestyle Salon & Spa** to come up with yet another way to pamper clients. It's the AVEDA Hydrotherm, a new massage technique utilizing a thin mattress filled with warm water. Says massage therapist Maurice, "The client lies face up, resting on the mattress and on specially



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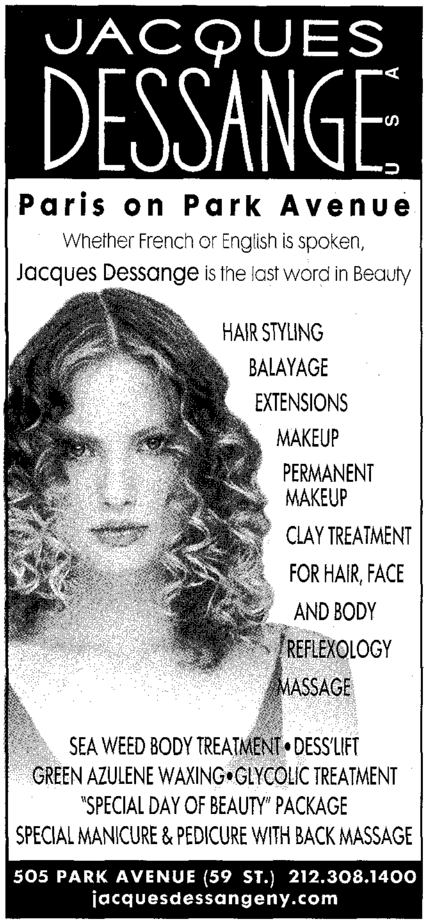

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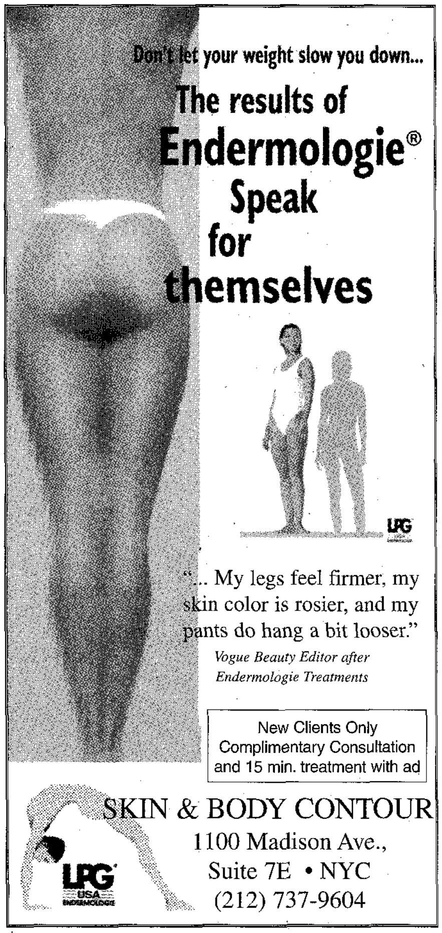

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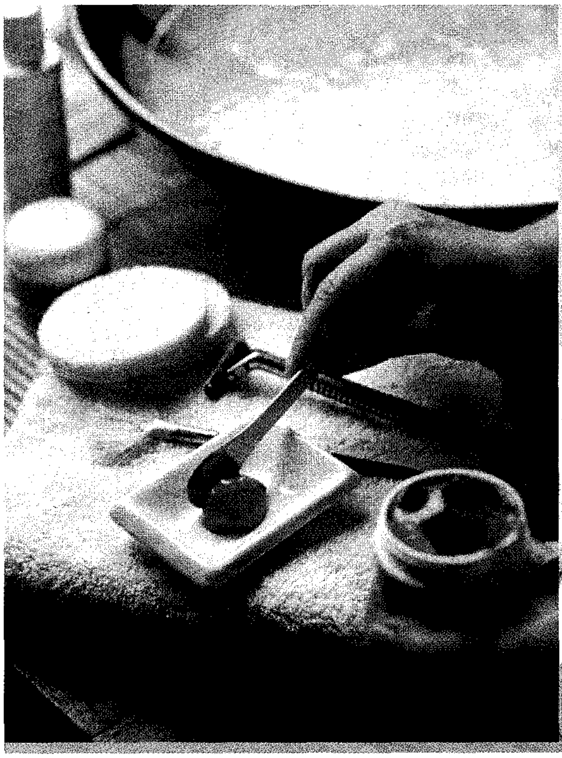
constructed pillows. The warm water relaxes the muscles, and the essential oils we use allow the therapist to easily perform the massage from underneath. The technique is gentle, nurturing, and more focused—one of the most revolutionary I've seen in 10 years. Clients feel as if they're floating away." Scott



J.'s extensive spa menu includes Hydrotherapy and Body Polishing with Vichy Shower, Dermaglow Micro-Dermabrasion, customized skin care, makeup, and complete hair services.

NEW AND NEWER

"We like to innovate," states Dr. Paul Louis of **Smooth Solutions.** "We offer medically proven treatments that are effective and make you look good. Our Micro-Dermabrasion treatment, which can be done on your lunch hour, uses non-toxic salt crystals instead of aluminum oxide. It evens out skin tone and reduces lines, wrinkles, and age spots. Our GentleLase Plus™ laser is the most innovative, most long-term hair removal technology. It's perfect for doing large areas in the fastest time possible. We offer ENDERMOLOGIE® with the new CELLUM6® machine, which treats cellulite more effectively than the old one. It improves skin elasticity and increases circulation and lymphatic drainage.

SOHO BEAUTIFUL

SoHo Sanctuary's integrated approach to beauty and wellness includes natural spa therapies and skin care, as well as yoga and massage. Says Donna Turro, "Though our holistic and deliciously aromatic Dr. Hauschka facials continue to be a favorite with some of Hollywood's biggest celebrities, we're now offering exciting new treatments. The Sanctuary Hot Stone Massage, an incredible 90-minute treatment, recharges your body and soul as you reconnect with the energy of the earth. You're massaged from head to toe with special hand-polished stones from the mystical southwest, to melt stress and tension away." The Body Gloss, an exotic new all natural treatment,

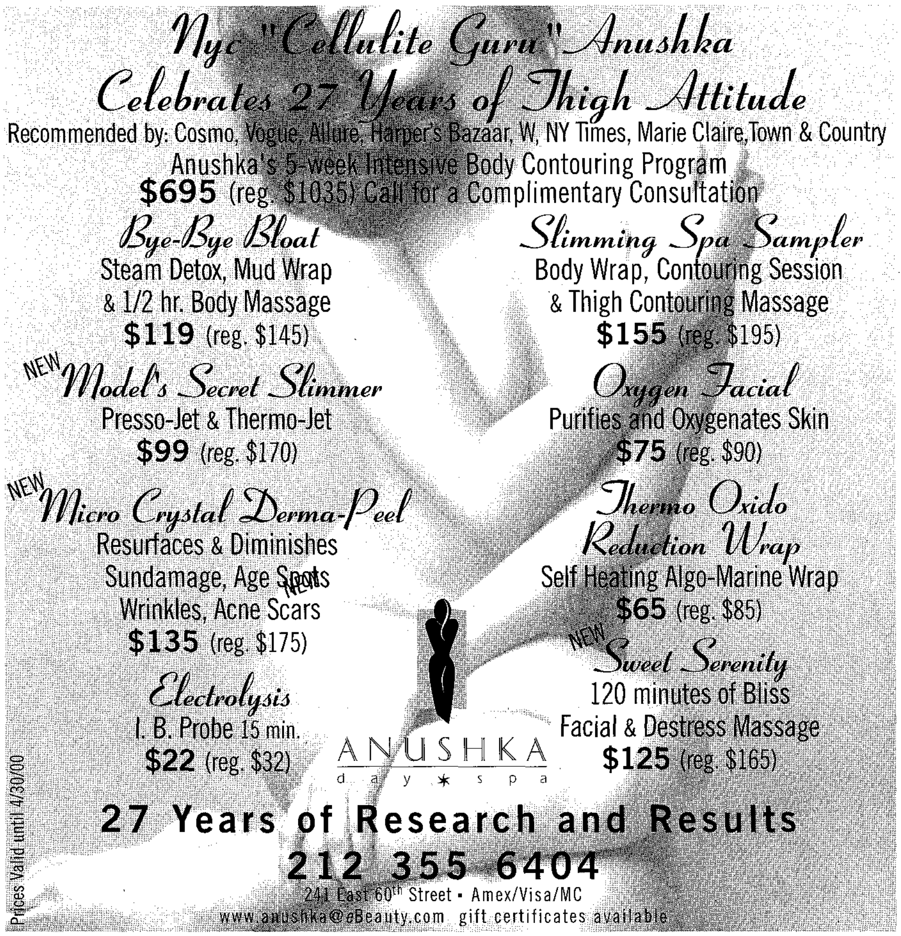
combines a warm honey salt glow with a warm shea butter massage and body wrap. "Your skin will be radiant for days after this incredibly indulgent experience."

SKIN ALIVE

With her medical training and 30 years of experience, Faina Shafir of **Faina's European Skin Care Center** (not affiliated with Faina Bor) takes a therapeutic approach to skin care. She pampers her clients, of course—and she has 16 different facials for all skin types. But healthy skin is her primary focus. "The 'mother' of all my facials is a European Deep-Pore Cleansing, which includes massage, steam, and extraction," says Faina. "This is followed by two masks, either an exfoliating and nourishing or a tightening and nourishing, according to skin type." Faina uses all natural, herbal-based products in her facials and body treatments. After analyzing a client's skin, she recommends a home care regimen.

TRIBECA TEMPLE

It's all about feeling and looking better than ever before. Thinking of a destination spa? TriBeCa's **Millefleurs** *is one*



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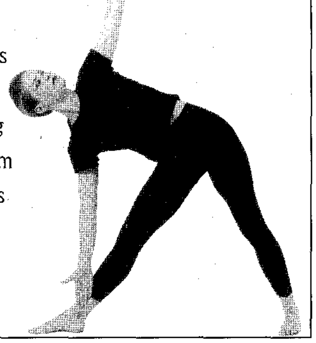

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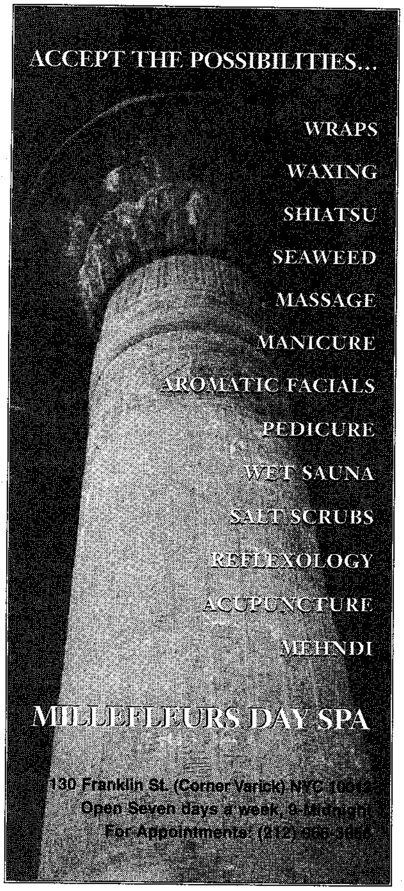

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voyage without leaving Manhattan—offering an extraordinary selection of face and body services. Sample head-to-toe packages that Cleopatra would envy. Says owner Gina Michael, "Try our intelligent body wraps in a perfect synergy of 111 herbs to detoxify, shed pounds, and smooth out cellulite. While you're lulled into a restful sleep, aromas and botanicals help to transform any skin condition under the sun. Nowhere can one find a spa which will accommodate a corporate, bachelorette, or birthday event, complete with Moroccan catering and henna tattoos." Other exciting features housed in this urban temple: acupuncture, Tarot reading, and belly dance/yoga classes.

FROM RUSSIA WITH LOVE

"We pamper you with care," says Nina Kaylyakov of **Nina's European Skin Care and Beauty Spa.** "The professional staff at both our locations, for men and women, will cater to your comfort and well-being, using the best treatments and world-renowned products. Our sophisticated anti-aging treatments include Hydrolifting, Collagen 90-II, and the Sea C Spa treatment, all using dermo-corrective technology from G.M. Collin in Paris. We offer many body treatments, including the body-sculpting Parafango. To fight cellulite, we use the ENDERMATHERAPIE™ Vibratory System." Nina specializes in acrylic nails and waxing services. "We do the Brazilian Bikini Wax," she adds. "We use French wax, German honey—and the unique Russian technique of threading." Nina's reasonably priced spa packages will suit just about any budget. "Whatever service you choose," she states, "my staff will treat you like royalty."

GET STONED

"But do it the healthy holistic way, with our Hot Stone Massage," says Debra Townes, owner of **The HomeSpa** in Brooklyn. "After placing smooth warm stones on key parts of the body, the therapist uses both hands and stones to work the muscles. The weight and focused shape of the stones intensifies the warmth and maximizes relaxation." Located in a cozy Cobble Hill brownstone, The HomeSpa takes a holistic approach to wellness and beauty. Explains Ms. Townes, "We don't use aggressive products like glycolic or Retin-A because they conflict with the body's natural balance. We don't push products, but we do educate clients about good skin and body care so they can be as self-sufficient as possible. We're family-oriented and we're affordable—because we don't want to exclude anyone."

TAKE IT OFF

Unwanted hair is an equal opportunity nuisance. Fortunately ***completely bare*** has the solution: photo-epilation, the light-assisted permanent hair reduction technique that's customized, noninvasive, and quick. *completely bare*'s client list includes cover girls who can't afford to be fuzzy where they should be smooth and NFL football players who understand that while a hairy chest may be sexy, a hairy back is not. This fashionable Madison Avenue spa offers Botox and collagen treatments administered by an esthetic surgeon. "This doctor is an artist," says spa owner Cindy Barshop. "Under his care you'll look younger, yet perfectly natural, after just one visit, with no down time. Your friends will notice that you look better—but they won't know why."

EXERCISE SMART

"Callanetics is the intelligent woman's exercise. The more you think it through, the better it works," says Ruth Jeffries, owner of the **Callanetics Studios of Manhattan.** Ms. Jeffries, who has been helping to reshape less than perfect bodies for more than 25 years, has just introduced the new Third Dimension Callanetics™. "It's three times more intense, three times more effective—and results are three times faster," explains Ms. Jeffries. "The exercises work the deep postural muscles, not the surface muscles, which can make you bulk up. Callanetics lifts the breasts, reduces saddlebags, trims the waist and tummy, and lifts the behind. Most students see results within 10 sessions, but some see a change after just one class."

GODDESS MUSIC

For your body work, personal voyages of discovery—or quiet meditation times, award-winning composer Lucia Hwong offers the **Goddess trilogy of Reiki** infused healing music. Says Ms. Hwong, "The first album, Goddess Awakening, is music to energize your soul. Goddess Celestial Realms is for meditation, body work, and relaxation. Goddess Mystical Visions accompanies guided visualizations for physical and spiritual rejuvenation." Ms. Hwong's albums, which have made the New Age Top 30 charts, were inspired by her travels in Tibet, Brazil, the Galapagos, and Africa. Actress Ali MacGraw called Lucia and her music "a continual inspiration in my daily life." You will, too. (See directory for availability.)

HEADS UP

With more than 20 million women in the U.S. struggling with the problem of hair loss, the solutions offered by hair replacement experts are better than ever.

"When a woman loses her hair, her whole image changes," says Elline Surianello, President of the **LeMetric Hair Center for Women.** "Her femininity is affected, even her sexuality. It's like gaining a lot of weight or growing

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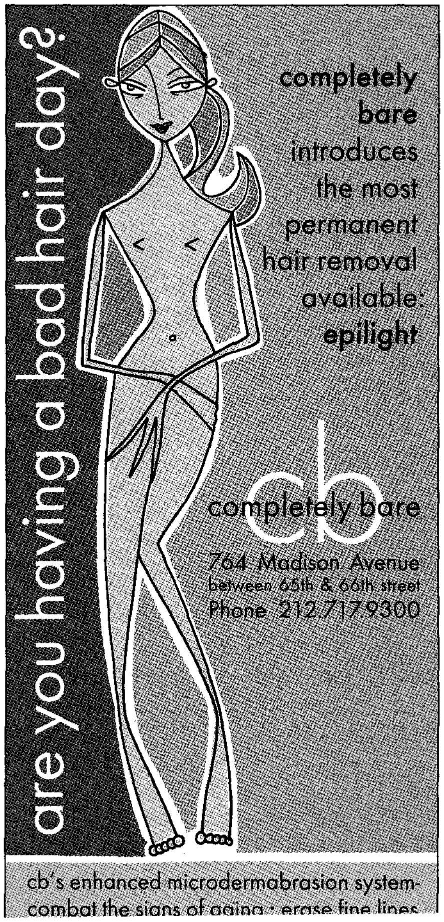
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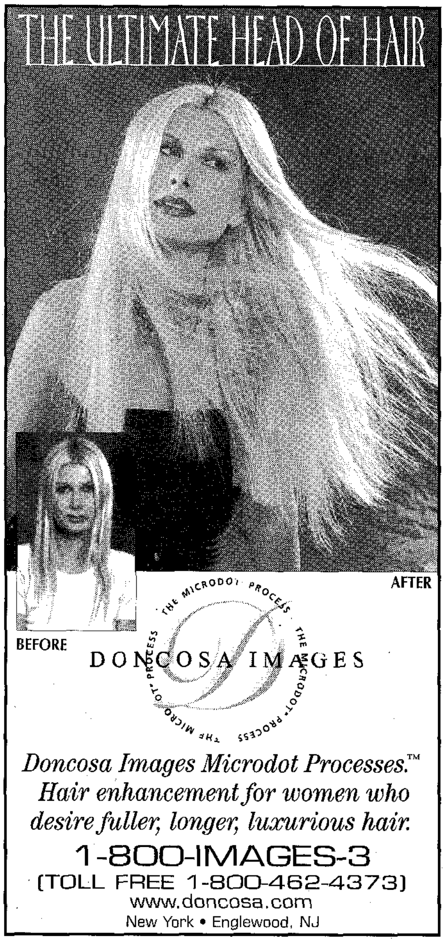
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older. You not only look different, you feel different about yourself. And that's the problem we tackle." Surianello speaks with authority, for it was after she solved her own hair loss problem that she dedicated herself to providing other women with discreet, sensitive, and personalized hair replacement services. "When you realize you don't have to look less attractive, that you can have beautiful hair again, it's totally transforming—everything changes. I've seen clients get new wardrobes, face-lifts—and even get married."

"Get the ultimate head of hair you've always desired," states James Costa, inventor of the Microdot™ Processes and founder of DonCosa Images, a hair enhancement center for women. You can have thicker, longer, more luxurious hair. Our staff is certified and discreet, and our consulting rooms are private. In two to four hours, we add human hair one strand at a time to give your existing strands fuller body. Our approach is safe and nonsurgical and it allows your scalp to breathe. Whether you want fuller, longer hair for a special occasion or you have a thin area of concern, the Microdot™ Processes is the answer for you."

DIRECTORY

Anushka Day Spa & Cellulite Clinic 241 E. 60th St., 355-6404; www.anushka@eBeauty.com. Treat yourself to 4 1/4 hours of indulgence with a Spa Beauty Booster: massage, manicure, pedicure, facial, seaweed soap, and spa lunch for $175 ($301 value). As a bonus, enjoy a complimentary Presso-Jet 2000 cellulite session.

Callanetics Studios of Manhattan, Carnegie Hall, 154 W. 57th St., Studio 832, 765-2900. With this ad, get a special price of $150 for a package of 10 classes. The first 10 to call may schedule a free 30 minute demo class on Sat., April 8th at 11:30 am.

Carapan Urban Spa and Store, 5 W. 16th St., 633-6220, 1-800-501-8884. Visit our Web site at www.carapan.com to learn more about our spa services and to order our new line of plateau products. Our Plateau Spa includes an aromatherapy massage and a basket of plateau products to bring the Carapan experience home.

***completely bare*, 764 Madison Ave., Suite 3R, 717-9300.** To see how effective our photo-epilation permanent hair reduction and Botox treatments are, come in for a complimentary consultation. With this ad, 25 percent off your first treatment.

DonCosa Images the Microdot™ Processes, 133 E. 58th St., 9th floor; 475 Grand Ave., Englewood, NJ, 1-800-IMAGES-3 (1-800-462-4373) toll free; www.doncosa.com. Visit one of our two locations for a free personalized demonstration. Let us show you how you can look years younger and have the fuller hair you've always dreamed of.

Faina's European Skin Care Center, 157 W. 57th St., Suite 304, 245-6557, 1-800-331-6730. The Spa Escape (four hours): European Deep Pore Cleansing, Hydrating Mask, Full Body Massage (one hour), European Manicure and Pedicure, gift, and spa lunch, now $180 (value $225).

Goddess Music is available at metaphysical book stores and at Loving Touch Center, 172 Madison Ave., 725-4930; The Center of Living Light, 516-728-4173. Both offer a free Reiki healing circle. Also at Borders, Tower, Virgin, Sam Goody, Barnes & Noble—and on Amazon.com. Visit Lucia's personal site at www.luciahwong.com.

Jacques Dessange, 505 Park Ave., 308-1400; www.dessangeny.com. In addition to the new Skin Master Dessange Beauté, we also offer the Dess'Lift treatment to detoxify and optimize the skin. Mention this ad and receive 10 percent off any skin or body care treatment.

George Lefkovits, M.D., FACS, 9 E. 62nd St., 750-9494; www.parkplazaplsurg.com. A Board Certified plastic surgeon devoted to the full range of cosmetic surgery, with emphasis on liposuction and breast surgery. Botox injection and fat transplantation are commonly performed. A separate Male Plastic Surgery Division is an integral part of the practice. Most surgery is performed in the office operating room suite.

LeMetric Hair Center for Women, 124 E. 40th St., Suite 601, 986-5620, 1-800-217-9052; www.lemetric.com. We specialize in helping women who have thinning hair or hair loss. All our hair systems are custom designed to the client's specific needs. All work done on premises.

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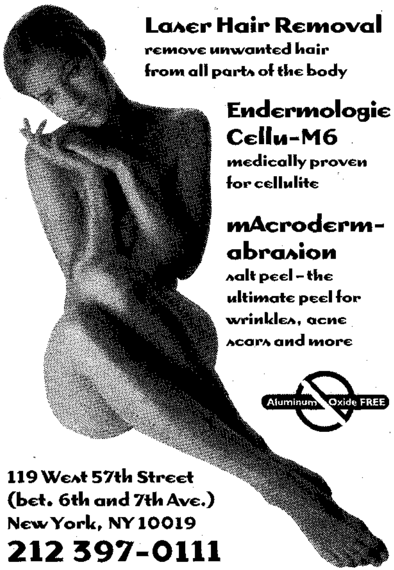

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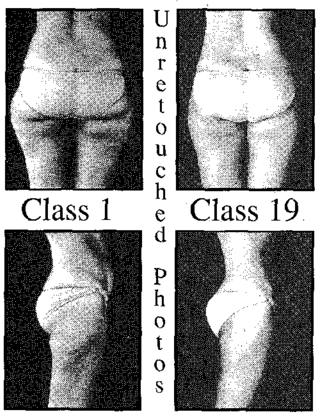
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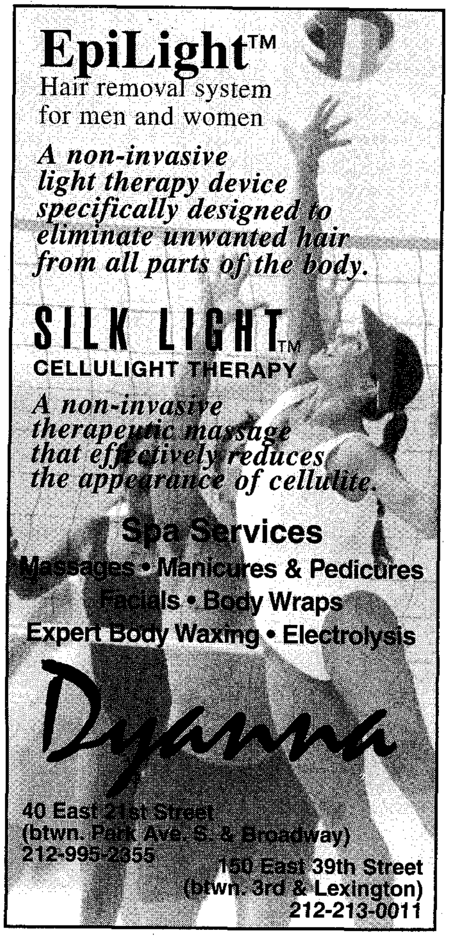

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Our *New York* Magazine Special (three hours): a massage, full facial, and herbal body wrap, $150 (reg. $215). Bring a friend and receive 30 percent off any service, plus a free Tarot reading.

Nina's European Skin Care and Beauty Spa, 5 W. 35th St. (between 5th and 6th avenues), 594-9610; 1091 2nd Ave., 2nd floor, 829-1102.
Our Royal Treatment: European Facial, Aromatherapy De-Stress Massage, Sea Salt Exfoliating Body treatment, Manicure and Pedicure, now $99, reg. $180. Anti-aging Facial Treatment, now $75, reg. $145. Gift certificates available.

Oasis Day Spa, 108 E. 16th St., 254-7722.
With this ad, 10 percent off all anti-aging facials and retail skin care products. Gift Certificates available. All our anti-aging treatments include a relaxing hand and foot treatment.

Scott J. AVEDA Lifestyle Salon & Spa, 257 Columbus Ave., 769-0107; 2929 Broadway, 666-6429; www.scottj.com.
Experience our new AVEDA Hydrotherm treatment at an introductory price of $80. With this ad, get a 10 percent discount on all spa treatments of $60 or more (not valid with other coupons or discounts).

Skin & Body Contour (formerly Skin & Body Care), 1100 Madison Ave., 737-9604.
With this ad, 20 percent off any service. Complimentary 15-minute ENDERMOLOGIE® session, by appointment.

Smooth Solutions, 119 W. 57th St., Suite 501, 397-0111.
To learn more about our treatments, visit www.smoothsolutionsNY.com. Complimentary consultation and demonstration of our services. For *New York* Magazine readers, 50 percent off laser hair removal. 25 percent off other services (not valid with other offers).

SoHo Sanctuary, 119 Mercer St., (between Prince and Spring streets), 3rd floor, 334-5550.
Come in for a Sanctuary Hot Stone Massage or Body Gloss before April 30th and receive 10 percent off a single service by mentioning that you read about these amazing new treatments in *New York* Magazine.

The HomeSpa, 300 Court St. (in Cobble Hill), Brooklyn, NY, 718-596-8668.
With this ad, 20 percent off our Hot Stone Massage.

The Stress Less Step, 115 E. 57th St., 5th floor, 826-6222; www.stresslessstep.com.
Our price for any one-hour treatment is $90, and no tipping. We're open seven days a week from 8 a.m. to 11p.m.

SPA TIPS

Do arrive early for your spa appointment. Allow 15 minutes to change and to use the bathroom before your treatment.

If you're pregnant, check with your physician about what kind of treatments you can safely have. Tell your spa esthetician you're pregnant.

Tell your therapist if you have a heart condition, allergies, or any other health problems.

If you have to cancel, give at least 24 hours' notice. ■

MOVIES PETER RAINER

Cause and Affect

'Erin Brockovich' starts off as a largely entertaining paean to the working class (and Julia Roberts)—before going all gooey as a Meaningful Movie.

Working girl: Roberts, fighting the good fight with Albert Finney, in Steven Soderbergh's *Brockovich.*

IN **Erin Brockovich**, DIRECTED BY STEVEN SODERBERGH and written by Susannah Grant, Julia Roberts plays a sparsely educated, twice-divorced mother of three who favors spike heels and cleavage-enhancing tops and blunt talk. She also happens to be a real-life crusader who spearheads an investigation leading up to the largest pay-off ever made in a direct-action lawsuit. In other words, it's the perfect all-in-one part for an actress, a real gimme-an-Oscar role. It's not a particularly subtle or incisive acting job, but Roberts isn't the actress you go to for a full-scale emotional tour de force anyway; she's too spry and quicksilver and fun-loving. She's always at her best playing someone for whom life is a spree, and the legal maneuverings and skullduggery in *Erin Brockovich* occasionally reflect that free-wheeling spirit. If, say, Meryl Streep had played Erin instead—and, in a sense, she already did, in *Silkwood*—she would have brought out the whorls and shadows of contradiction in her personality. She would have made us gasp at what ordinary people are capable of. With Roberts, Erin is the ordinary made triumphant, and her victory is meant to be a win for all the beauty-queen, trailer-trashy types who ever had to suffer the indignities of the effete, educated elite in this country.

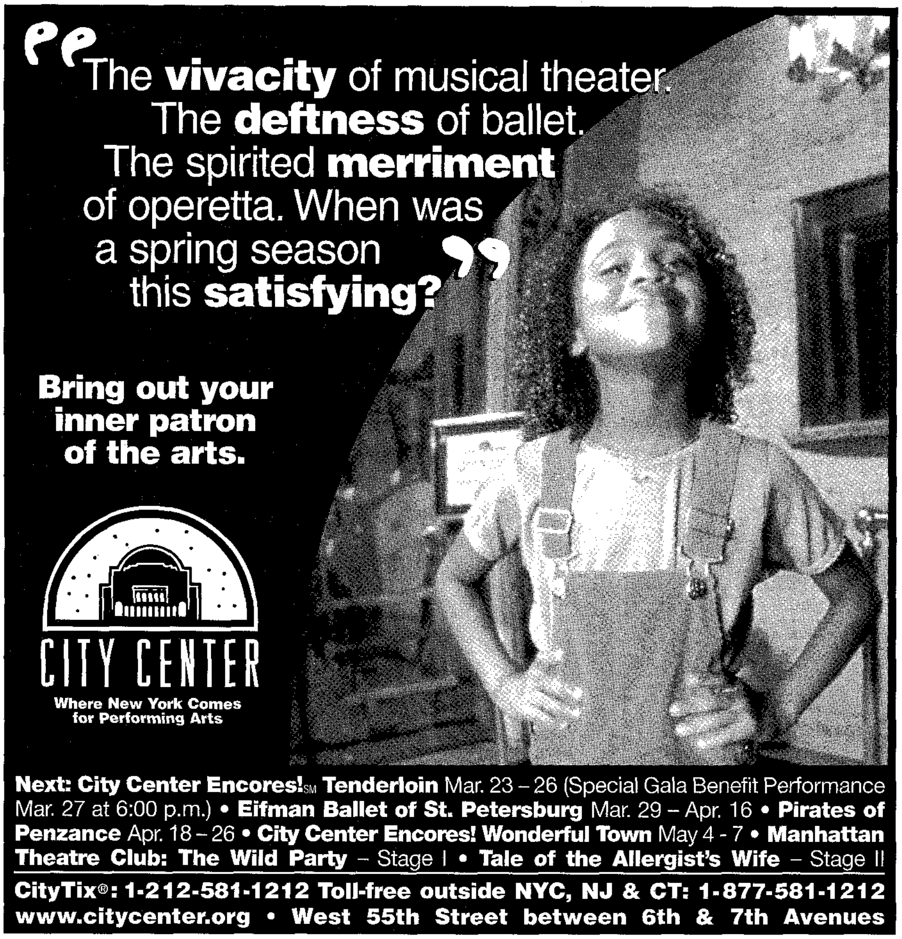
The early sequences featuring Erin juggling her kids while trying to land a job have a warmly observant, off-the-cuff quality, plangent and uncondescending. They hold out the promise that we'll be treated to something rare in American movies, an embracing and clearheaded view of class. (It's what Jonathan Demme's *Melvin and Howard* had.) Steven Soderbergh is a marvelously adept filmmaker with a dubious penchant for artiness—*The Limey*, most recently—but here he sticks to the story and brings out its grace notes, its little human bits of business. When Erin is banged up in a car accident in the San Fernando Valley and fails to win a settlement, she browbeats her lawyer, Ed Masry (Albert Finney) into giving her a job in his firm as payback. The relationship is set up as an odd-couple running gag: He's kindly and exasperated; she's always mouthing off. It's hokey all right, but it's also charming, because the performers seem to genuinely enjoy playing off each other. They're very good at conveying the needling and frolics that can go on between co-workers. This sort of thing, of course, has already been done to a fare-thee-well in any number of sitcoms, but the tone here isn't as clipped or propulsive as you often get in the TV shows. It's gentler; initially even Erin's rowdiness is made to seem moonstruck.

When Erin pokes around in a pro bono case that leads her to a small California desert town and its Pacific Gas & Electric plant, the film begins to lose its jaunty specialness and settle into something more rallying and conventional. With no legal training but lots of smarts and empathy, Erin discovers that the water surrounding the facility is toxic and responsible for hundreds of grievous maladies among the townspeople.

Because she is depicted as manifestly just-folks, Erin, unlike the big-shot lawyers, has a privileged way with these small-timers; when she interviews the sick and the worried, they pour out their fears to her, and the testimonies open the way for a massive lawsuit against PG&E that consumes Erin's life and also reinvents it. She has less time for her children, who resent her for it, and she skimps on her relationship with the kindly local biker George (Aaron Eckhart), who loves taking care of the kids but feels jilted by their mother. George is the male version of all those movie wives and girlfriends who loiter on the edge of the action, simpering, while their men have the audacity to go out and conquer the world. Either way, this role's a drag.

It's a cheat for this film to turn so self-righteous as it moves along. As the high dudgeon gets higher and higher, the charm seeps out of Julia Roberts's performance. Erin becomes a feminist heroine, a role model, a champion,

Photograph by Bob Marshak/Universal Studios.



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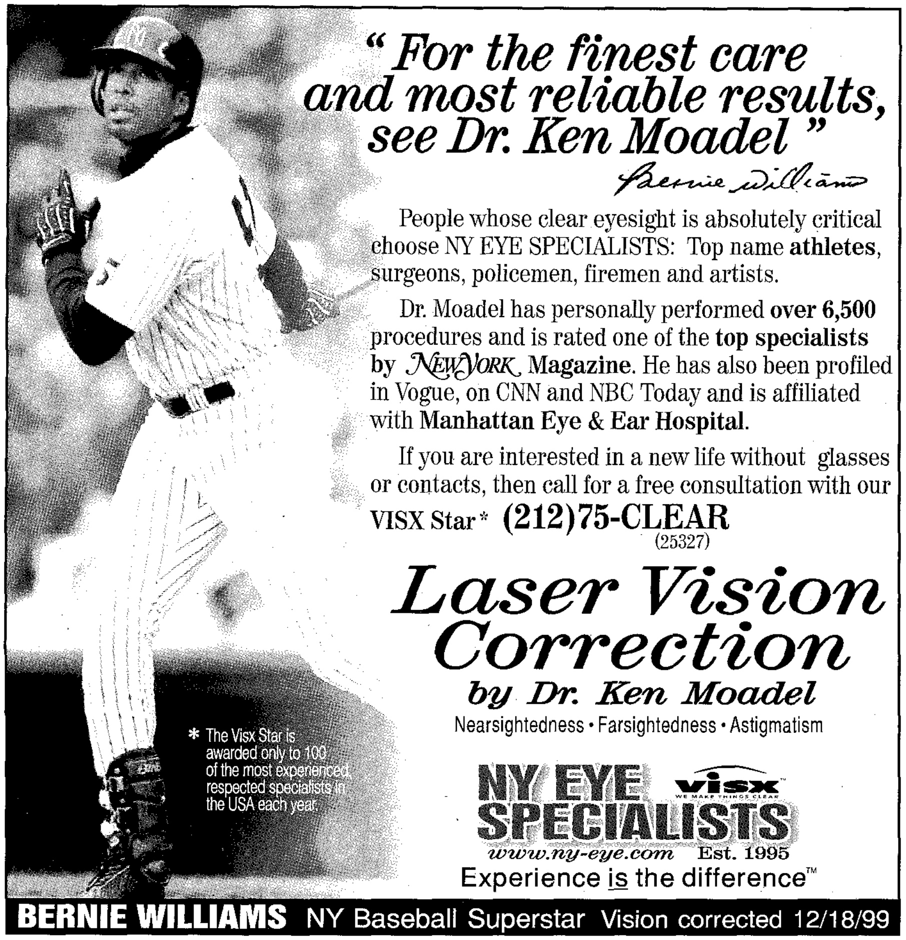

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and her nostrils flare accordingly. While all this Oscar-preening is going on, our attention shifts to Albert Finney, whose rumpliness here is a state of grace. He keeps the tone light whenever he's around, and that's a blessing: More than anybody else connected with this movie, he seems to understand that the cause of seriousness isn't necessarily undercut by an actor's being deft and a bit silly. Clarion-call movies about the righting of real-life wrongs are on the rise in Hollywood, as in, most recently, *A Civil Action* and *The Hurricane*, and they all share an oppressive do-goodism. The trick is to make us care without turning it all into waxworks. *Erin Brockovich* has some real shine but succumbs to waxy build-up.

THE PROFESSIONAL WRESTLERS IN BARRY Blaustein's documentary **Beyond the Mat** are a race of men who speak louder than the rest of us. It's as if they all carry around in their larynxes their own built-in amplification system. Even though the film is billed as a look into the wrestlers' lives outside the ring, it's often difficult to separate out the real person from the act. The best of the camera subjects, such as aging vet Terry Funk, or Jake the Snake Roberts, have a carny charisma that works on both sides of the ropes. Blaustein, who was a supervising producer for *Saturday Night Live* and has co-written a bunch of Eddie Murphy movies, is drawn not only to the wrestling circuit's circuslike nuttiness but also to its sob-story undercurrents. Watching the once-stellar Jake the Snake down on his luck in some fourth-rate venue, we're prompted to recall *Requiem for a Heavyweight*, and when he recounts his sordid family past, or is shown failing to connect with his estranged daughter, he's the living embodiment of every country-western lament you've ever listened to. The wrestlers are cannier than Blaustein probably gives them credit for; they seem to be offering up their backstage lives to him in ways that mimic the soppiest of melodramas, and he falls for it. Mick "Mankind" Foley, for example, who wears a Hannibal Lecter–ish mask in the ring and seems to lack a central nervous system, troops out his adoring wife and two giggly children for the cameras at every opportunity. The most disturbing moment in the film comes when his family is shown at ringside, his two children cringing, as he gets smashed up by The Rock. Some of the blood may be fake, but the pain on his kids' faces is entirely real, and even though Foley himself later cringes at the sight of their terror as he watches their reactions on a video playback, the question is left unanswered: Why did he allow them ringside in the first place? In moments like these, *Beyond the Mat* is beyond the pale. ■

Peter Rainer's 1998–2000 reviews are available at **newyorkmag.com**.

THEATER JOHN SIMON

Switch-Hitters

Philip Seymour Hoffman and John C. Reilly alternate in the latest, spruced-up revival of 'True West'; a nice production of a good Shepard.

BRITISH CLASSICAL ACTORS SOMETIMES ALTERNATED in Shakespearean roles, and one wanted to see, say, Gielgud and Olivier as both Romeo and Mercutio. But with all due respect, that is not quite the same as watching Philip Seymour Hoffman and John C. Reilly alternate as Austin and Lee, the warring brothers in Sam Shepard's **True West**. Not unless you are part of that youthquake that grooved on them in such trashy movies as *Boogie Nights* and *Magnolia*.

True West is an adroitly constructed comedy with serious overtones that are somewhat downplayed in Matthew Warchus's otherwise mostly nifty production, even as, offstage, the comic crickets drown out the ominous coyotes. The problem is that you cannot feel much for these brothers, alternately bums and screenwriters, comic bumblers or threatening brutes. It helps f you greatly care about whether the true West is dragging out a decaying existence or was always only a myth. Or if, perhaps having siblings of your own, their ockeying for power or morphing into each other seems particularly significant.

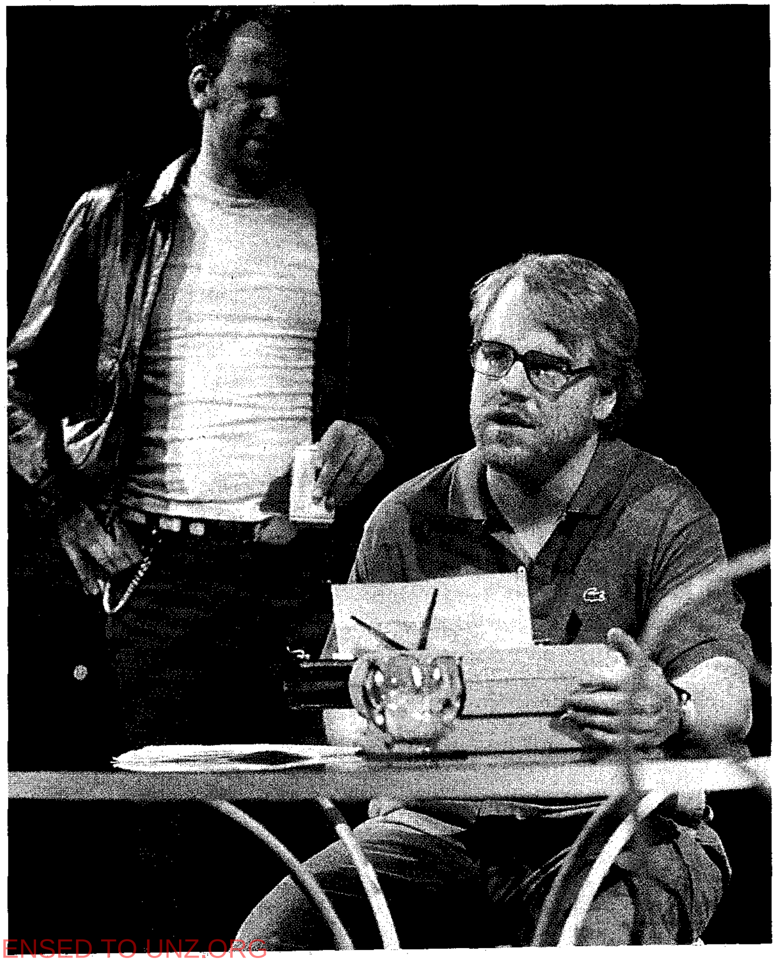
Still, Shepard's is a canny blend of subversive comedy and total gross-out, as the ever more embattled brothers turn Mom's apartment, while Mom is on Alaskan holiday, into a shambles. The place is littered with squashed beer cans; tossed-about cutlery, crockery, and furniture; a smashed typewriter and uprooted phone; and dead plants. There are comic-horrific anecdotes about their alcoholic father whom the boys sometimes visit, and references to Lee's wild life in the desert, his vicious pit bull, a lady botanist, and the TV sets Lee steals from people's homes. We see both brothers sucking up to a sleazy Hollywood producer, for whom the college-educated Austin is developing a love story, stuff that apparently no longer sells, and the semi-iterate Lee touts a supposedly true-life Western, for which three studios are promptly vying.

There are nice sight gags, such as an infestation of stolen toasters spewing out toast that gets lovingly buttered by Austin and savagely scattered and trampled by Lee. That sort of thing. Some of it is creepily funny, but the literally or figuratively juvenile audiences I attended with twice laughed frenetically at even such lines as "All I want to do is borrow your car." Hoffman and Reilly squeeze all the legitimate, and many illegitimate, laughs out of the text. Reilly is equally sound in both roles, with Hoffman too broadly outrageous as Lee and a mite overfussy as Austin.

Robert LuPone is perfect as the producer (an easy target), but Celia Weston—too young, too inaudible, too blah—makes nothing of Mom, as much the director's as her own fault. There is trenchant lighting by Brian MacDevitt, apt décor and costuming by Rob Howell, and garish, overloud music by Claire van Kempen. One visit to *True West* can be guardedly recommended; two might be more enriching for the producers than for viewers.

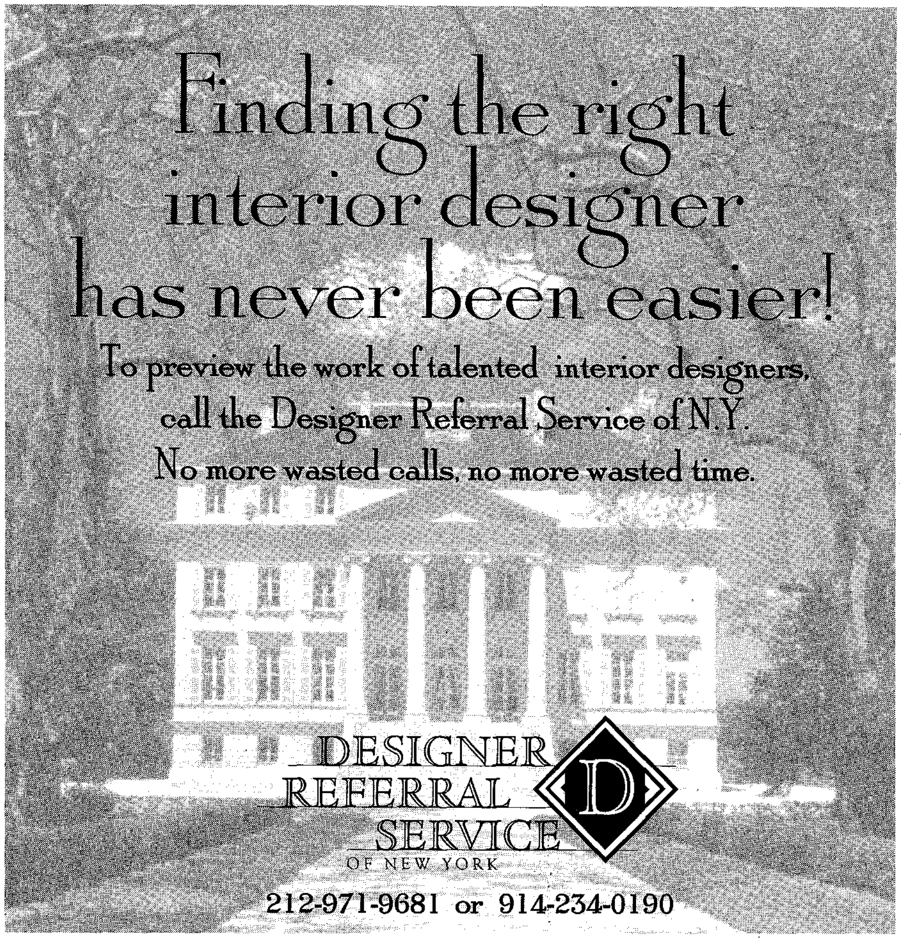
A FAR BETTER THING IS A SPLENDID MOUNTING OF HARLEY Granville Barker's **Waste** (1907, but forbidden in England until 1936), about what goes on behind the scenes in a British cabinet-elect and how a potential scandal ruins its brightest member's chances. Henry Trebell, a brilliant, impassioned idealist, is bent on disestablishing the Church of England and turning it into a big and enlightened source of mostly secular education. He is by way of working out a coalition to that effect between church and government. But at a tony house party, this driven man, who lives with an adoring spinster sister and has long suppressed his sexual impulses, falls for Amy O'Connell, the fascinating but highly neurotic estranged wife of an Irish scholar.

They have a brief affair and Amy gets pregnant. Against Trebell's wishes, and partly because he cares more for politics and progeny than for her, Amy seeks an abortion. Sir Gilbert Wedgecroft, everybody's physi-



Hollywood hustle: John C. Reilly (left) and Philip Seymour Hoffman in *True West*.

Photograph by Joan Marcus.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cian and friend, refuses; a hack botches i with dire consequences. Sanguine abou Trebell and Disestablishment (though for dubious reasons), Cyril Horseham and the members of his upcoming cabinet are relieved when Amy's husband agrees to avoiding a scandal. But when Trebell proposes to confess and trust the compassion of the British public, all his colleagues bristle, and Horseham axes him. Wha follows you must find out for yourselves.

With a number of sharply drawn characters, British society is magisterially evoked, and politics becomes as fascinating as it is fearsome. Various aristocratic women round out the picture, which also includes Trebell's ardently supportive young secretary and his pert fiancée. Under Bartlett Sher's cogent direction, we get fourteen resplendent performances—I mention only those of Byron Jennings, Kristin Flanders, Brenda Wehle, and Henry Stram—and one stilted one by Pamela Nyberg that does not, however, upset the apple cart. You may glimpse Shaw and Ibsen behind Barker, but such fine plays as *The Voysey Inheritance, The Madras House,* and *Waste* stand on their own firm yet adventurous feet, as this elegantly designed production, with especially good costumes by Martin Pakledinaz, amply demonstrates.

THE ATLANTIC THEATER COMPANY, IN its David Mamet retrospective, has reached **American Buffalo**, widely considered Mamet's best. It concerns three Chicago crooks planning a petty heist as they talk that characteristic Mametian lingo fraught with pseudo-meaningful implications, self-serving riffs, and proliferating obscenities. There is Don, owner of a baroquely cluttered junk shop, who acts the circumspect businessman and tries to guide the young, eager but inept Bobby into becoming his protégé. And there is Teach, the volatile, violent, self-aggrandizing criminal who keeps mouthing bromides about sound business.

The play is to be perceived as a satire on big business, which these piddling rogues try to emulate and, in their puny way, supposedly mirror. The suggested equation is questionable, and there is nothing likable about any character; yet as an actors' exercise, the play succeeds. We get flawless work from the archetypal Mametian, William H. Macy, as Teach; the seasoned character actor Philip Baker Hall as Don; and the promising Mark Webber as Bobby. There is onstage destruction similar to that in *True West,* which, along with the presence of two popular movie actors, should assure the play's partly deserved success. ■

John Simon's 1997–2000 reviews are available at **newyorkmag.com**.

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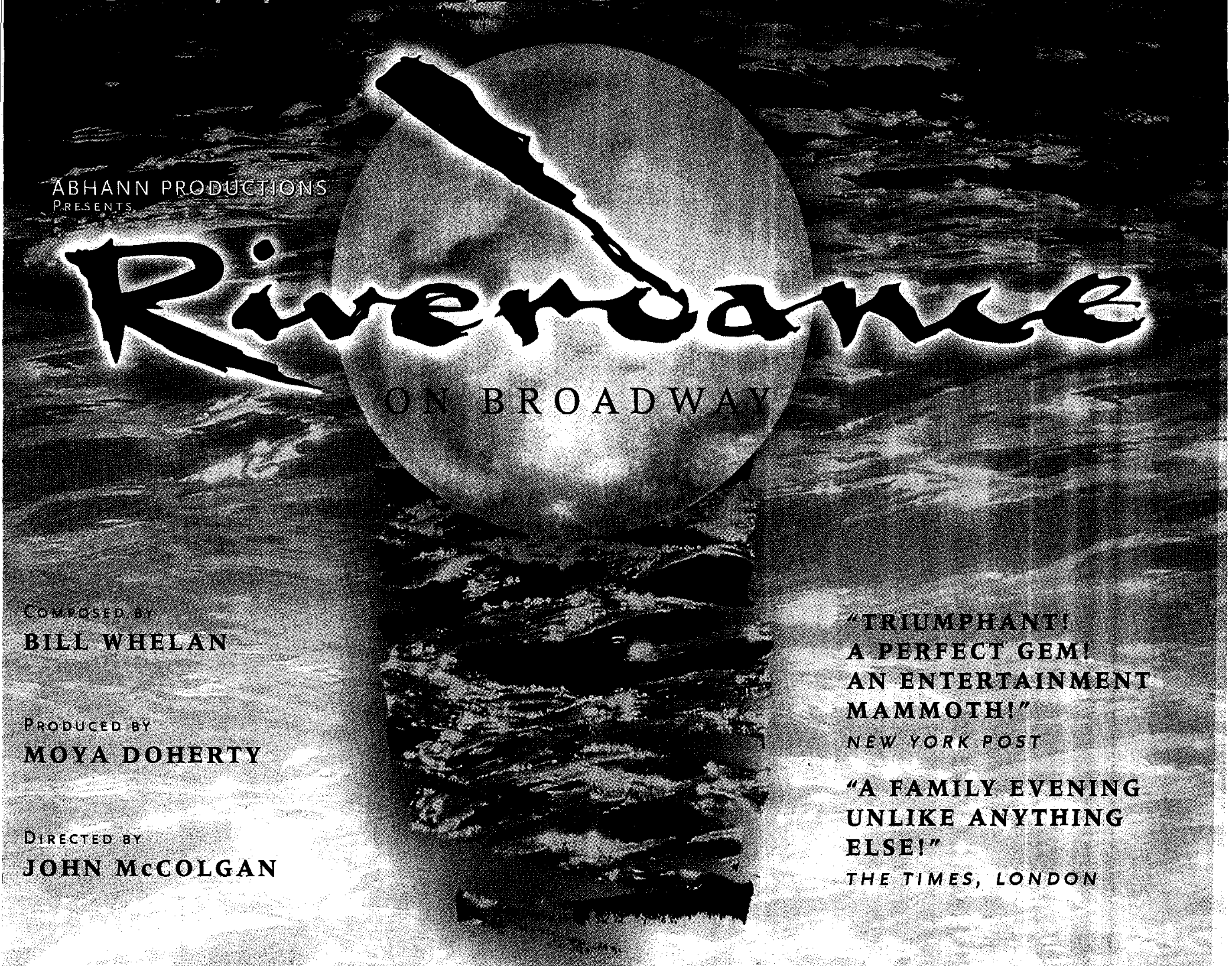

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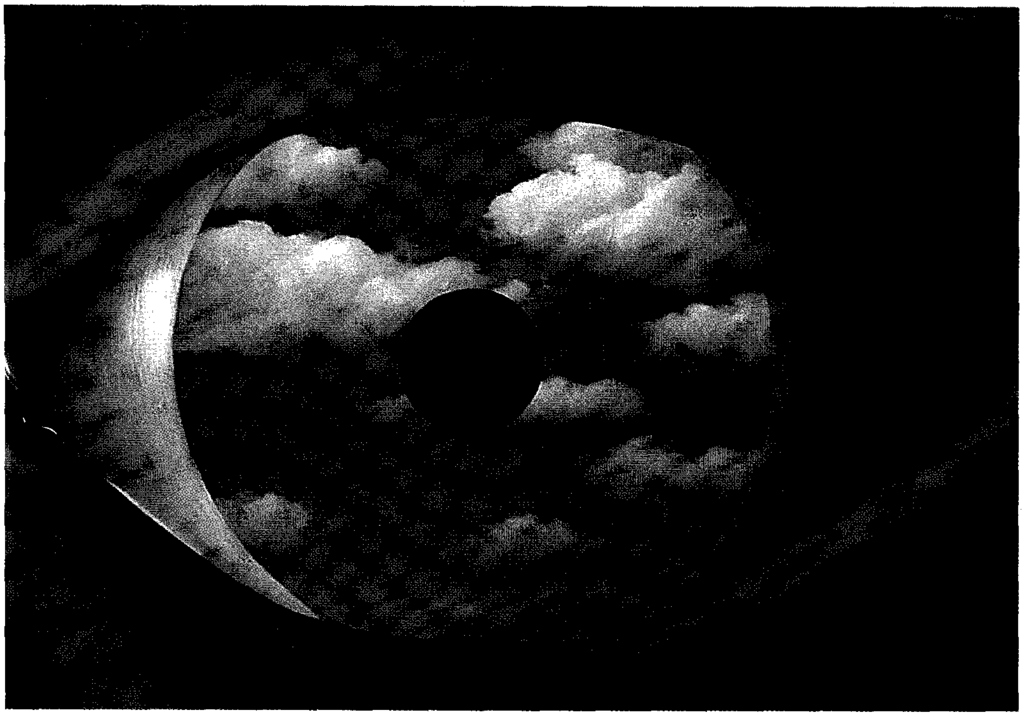
ART MARK STEVENS

The Revision Thing

With 'Making Choices,' the Museum of Modern Art continues to rethink and rearrange its collection, and the results are eye-opening.



Second sight: René Magritte's *The False Mirror* (1928); opposite, Jean Arp's *Mustache Hat* (1923).

A QUIET REVOLUTION IS UNDER WAY AT THE MUSEUM of Modern Art, one that will eventually transform our understanding of modernism. In the cycle of shows named "MOMA2000," which began last fall with an examination of the years 1880 to 1920 called "ModernStarts," the curators are dismantling the museum's impressive "this begat that" monument to twentieth-century art. For decades, this monument—otherwise known as the permanent collection—has played a powerful didactic and polemical role in convincing the world that modernism can stand comparison with any other period of art. At the close of the twentieth century, however, modernism as a movement no longer has to justify, awe, dominate, or convince; its victory over its critics is complete. In the new century, the old monument seems too static and heavy, too humorless and academic, to reflect what Andre Breton called the "convulsive" beauty of the century's art. And so the curators at MOMA are now engaged in a serious form of play, arranging and rearranging the pieces of the museum's permanent collection to see what new light can be caught.

Last week, the museum commenced the second part of this "MOMA2000" cycle, **Making Choices**, which covers the years from 1920 to 1960. Like "ModernStarts," this show will eventually fill all the museum galleries; its next sections open on March 30 and April 30. Organized by Robert Storr, Peter Galassi, and Anne Umland (who together led a larger team of curators), the exhibit also includes related work from outside the core period—including some contemporary art. Since the period itself was one of great flux, no effort is made to construct a narrative of subject or style. Instead, the curators put together 24 different shows that reflect both the era and the particular strengths of the museum's permanent collection. In the section that opened last week, for example, there are eleven shows, including individual exhibits on Arp, Man Ray, Morandi, and Louis Kahn and thematic studies on, among other things, "War," "The Dream of Utopia/Utopia of the Dream," and "Modern Art Despite Modernism."

Like "ModernStarts," "Making Choices" is continually surprising. Iconic works are plucked from their usual place in Art 101 and placed in a new context; lesser-known works rarely seen, emerge from museum storage; all the different arts are mixed together. What this means—on a larger level—is that the curators are now presenting modernism as a kind of collage rather than as a chronological narrative of successive styles. The view is less linear, more playful, glimpsing, and poetic. For example, one of the best effects in "Making Choices" comes from the powerful *relation* among three different exhibits. Visitors walk through "War," which includes turbulent and dismaying work from the century's many wars. These galleries then yield to a small room devoted to Morandi's sublime etchings—still lifes and landscapes that are meditative and cloistered in spirit. From there, visitors move into larger galleries called "The Dream of Utopia/Utopia of the Dream," which juxtapose the visionary worlds of artists like Mondrian and Malevich with the private, dream-besotted work of Dali, Ernst, and other Surrealists.

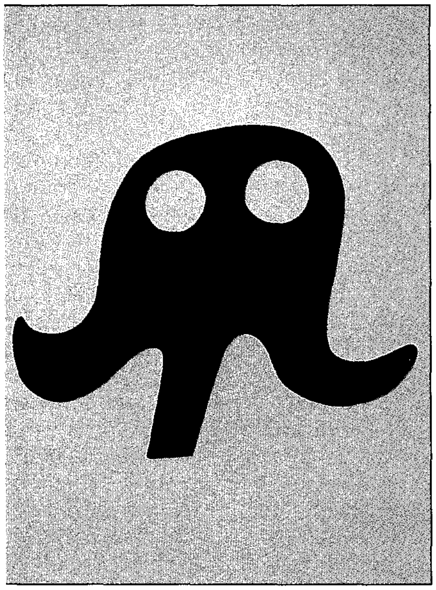
Each of these three shows is well selected, concise, and not too large. As a result, one carries them together in one's mind—war, monkish reserve, dreams that fly upward, outward, and inward. Boundaries that hold and boundaries that collapse. This experience isn't like visiting a vast show called "War" and then a couple of weeks later taking in an exquisite comparison of Morandi and Mondrian. There is a wordless conversation among these shows. There are so many disturbing connections—not just reassuring contrasts—that one

Photographs courtesy of the Museum of Modern Art

leaves shaken. The shows together ask not only that you, the viewer, encompass contradiction and paradox but that you acknowledge that good and evil sometimes draw from the same fires in the heart. Which is not a bad way to know the twentieth century.

"Walker Evans & Company" invokes modernism in an equally fresh way. Here, the photographer is used as a kind of tuning fork for the century. Eight particular aspects of Evans's work—his interest in commercial advertising, for example, and in the interior spaces of houses—sound major themes that recur in art throughout the century. Around each theme or tone, the museum gathers related work, both dissonant and more harmonic. Warhol's and Rauschenberg's art appears near Evans's billboards. A bed by the contemporary artist Robert Gober rests near the Evans interiors. The obsessions of the century seem to move back and forth across time, constantly re-creating themselves: Time and influence become orchestral.

Although serious students of art know that there is nothing fixed about its movements, museums often present this or that style as if it were a kind of tidy historical package. In "Making Choices," the idea of style itself becomes dynamic. A dominant movement in the period 1920 to 1960 is Surrealism. How should it be addressed? The easy thing would be to present a canned survey about the official movement. This would be worthy, interesting, educational—and dead. Official Surrealism includes acres upon acres of bad painting, yet its ideas could not be more important to the century. Surrealism matters more for its influence upon other artists who would not call themselves Surrealists than for the work made in its name. In "Making Choices," the curators sensibly highlight the art of its strongest proponents, notably the photographer Man Ray, and juxtapose the style with other, equally dreamy art. Throughout the show, surreal inflections steal upon the mind. A witchy painting by John Graham. That mute Gober bed.



As befits a period of museological experiment, "Making Choices" is also a generous show. It acknowledges the untouchables in MOMA's heretofore strict caste system—those artists, often representational painters, who refused to join the more advanced movements of the century. (Their refusal, incidentally, is itself an important part of modernism.) The title of one of the exhibits, "Modern Art Despite Modernism," makes the point about this more welcoming attitude of the museum. The curators include the visionary realism of certain Surrealists, the conservative moments of otherwise vanguard painters such as Picasso, the offbeat work of eccentrics. Actually, that's not so hard for MOMA to do. It's not even that hard for the museum to include a figure like Andrew Wyeth, since he has become a famous and titillating symbol of realism. What particularly impressed me is that the museum presents work by serious painters—among whom the featured Morandi is a patron saint—who are less famous than Wyeth yet maintain the tradition of representational painting in a serious way. I was happily shocked to find in MOMA examples of the work of two of my favorite painters in this neglected area, Edwin Dickinson (1891–1978) and Rackstraw Downes (born 1939). I can hardly believe that the walls of MOMA still stand.

The monumental permanent collection, now in pieces, will be reassembled when MOMA completes its new building in 2004. It could not be otherwise. MOMA is fated to provide the orthodox textbook: No other museum in the world can present so complete an account of modernism as it evolved across the late nineteenth and twentieth centuries. But I hope the metaphysical air of the galleries, the sensations yielded around the monument, will seem less constricting when the museum is rebuilt. I hope to discover—at least in the wings!—the sort of surprising collages, experiments, forays, and failures included in "MOMA2000." That is the only way to bring out the spirit as well as the substance of modernism. It was encouraging to find that the curators of "Making Choices" chose to highlight the work of Arp, one of the sprites of modernism, rather than that of a more famous, predictable, and formidable name. Arp is an artist who flies and flutters among the isms, making connections and refusing to be held down. The pigeon who brings the monument to life. ▬

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CLASSICAL MUSIC **PETER G. DAVIS**

One-Man Band

Daniel Barenboim descends on Manhattan like a musical dervish; the Met brings back Shostakovich's lurid, near-kitsch 'Lady Macbeth of Mtsensk.

SOME MUSICIANS TAKE THE BREATH AWAY SIMPLY by their sheer industry: **Daniel Barenboim**, for instance, now 57 and a driven overachiever since his prodigy days. Although he has never made New York City a major focus for his multiple activities as pianist, conductor, chamber musician, accompanist, teacher, and opera impresario, anyone who may have felt deprived of this mercurial presence over the years has just had ample opportunity to catch up. Carnegie Hall recently presented Barenboim in one of its ambitious "perspectives" showcases, designed to display as many facets of such factotum musicians as possible.

To lead off his marathon, Barenboim conducted his own orchestra, the Chicago Symphony, in three programs featuring symphonies by Mahler and Bruckner; the maestro himself as soloist in Mozart's Piano Concerto, K. 365; and the local premiere of Elliott Carter's new one-act opera, *What Next?* Without a breather, Barenboim then plunged into a three-day workshop for pianists and conductors, teaching sessions that culminated in a concert with the Civic Orchestra of Chicago. Later on, he found time to play Schoenberg's Piano Concerto with the London Symphony under Pierre Boulez, spend an evening discussing his career with author and critic Edward Said, and make himself available for interviews and informal post-concer greenroom meetings with the audience.

If pressed to highlight one event from this dizz round, I would opt for *What Next?* by Carter, himself musical phenomenon even more amazingly industriou than Barenboim. After all, how many composers c equal fame and prestige write their first opera at the ag of 90? Besides, the plot, such as it is, touched me in personal way. An absurdist conversation piece concoc ed by Paul Griffiths, a New York *Times* music critic an avid Carter partisan (obviously untroubled by any possible conflict of interest), the text deals with the reactions of six people moments after a catastrophic acc dent of some kind. Since I was just easing myself bac onto the music beat after a bad fall and surgery, tha subject struck a raw nerve.

Of course, this is opera and not real life, so I suppos to that extent it's possible to accept the disheveled nature of the work and the confused ramblings of its disoriented characters: a bride and groom, an aging hippie, a mother, a lady astronomer, and a young boy. Stil I could never quite shake the feeling that the flaky language and tricky wordplays only mask a text more nc table for its feeble wit and pretentious metaphorica posturing than for any real literary distinction. No matter. There are certainly worse librettos, and this mus have been exactly the one Carter wanted, since apparently he was an active, interventionis collaborator during the early development stages, no less so than such experienced opera composers and librettist hounders as Verdi and Puccini. In an case, the rapid verbal volleys mirror th metrical intricacy and linear angularit of Carter's familiar style, which be comes increasingly lucid and transparent as the composer approaches his second century—the sheer energy of thi nonagenarian's musical invention neve ceases to astonish.

Barenboim conducted the premiere c *What Next?* in Berlin last Septembe and he brought most of the original cas with him to Carnegie Hall: Simon Nold, Hanno Müller-Brachmann, Lynn Dawson, William Joyner, Hilary Summers, and Michael John Devine. He als acted as a genial compère before th performance began, introducing th characters, giving clues as to who the might be, and hinting at what might b on their minds. Despite that helpin hand, the stunning orchestral playing and flashed supertitles above the orchestra, the opera finally emerged as lit

Conductivity: Barenboim leads Elliott Carter's *What Next?* with singers Simone Nold and Hanno Müller-Brachmann.

Photograph by Chris Le

tle more than a curio, a theatrical abstraction for Carter connoisseurs only.

THE ORTHODOX LINE ON DMITRI SHOSTAkovich has changed yet again. Elevated after his death in 1975 from Soviet toady to a heroic composer whose coded scores savagely critique the system, Shostakovich, we are now told, was neither slave nor rebel, just a passive victim who wrote the best music he could in bad times. If the latest theory is true, perhaps that accounts for the especially coruscating score he wrote for **Lady Macbeth of Mtsensk**, which has just returned to the Metropolitan Opera's repertory. Based on Nikolai Leskov's popular 1866 novel, the plot centers on the miserable Katerina Ismailova, driven to serial murder by a repressive society but a sympathetic victim at heart and one with whom Shostakovich identified completely.

The opera is a brilliant amalgam of biting satire and equally intense human compassion, a theater piece "about how love could have been if the world weren't full of vile things," as the composer himself once described it. Directed by Graham Vick and designed by Paul Brown, the busy Met production is definitely full of vile things: steamy sex on top of a shiny four-door sedan, a lewd love bed with bright-red satin sheets brought onstage by a forklift, a bevy of blood-spattered brides dancing with vacuum cleaners, Russian priests saucily swinging their censers, a chorus of naked hunks taking showers—the campy slapstick never lets up and finally obliterates the underlying humanity of Shostakovich's message. Even Katerina's grisly death, as she drags herself and her rival into a Siberian river (actually a sewer here), got a few laughs.

It would be pleasant one day to hear a soprano with a healthy, glowingly expressive voice soar through this glorious music. More often than not, though, Katerina is entrusted to an over-the-hill singer more admired for acting ability than for vocal quality, and Catherine Malfitano faithfully follows the tradition. Even at that she is badly served by a frumpy blonde wig and clinging dresses that make her look more like a dumpy middle-aged housewife than like a passionate young woman *in extremis*.

The rest of the large cast is nothing if not energetic—in fact, the performance as a whole is a technical tour de force, a virtuoso exercise in the manipulation of stage machinery. But the only element that even comes close to realizing the tragic power of this searing opera is the Met orchestra under Valery Gergiev. ■

Peter G. Davis's 1997–2000 reviews are available at **newyorkmag.com**.

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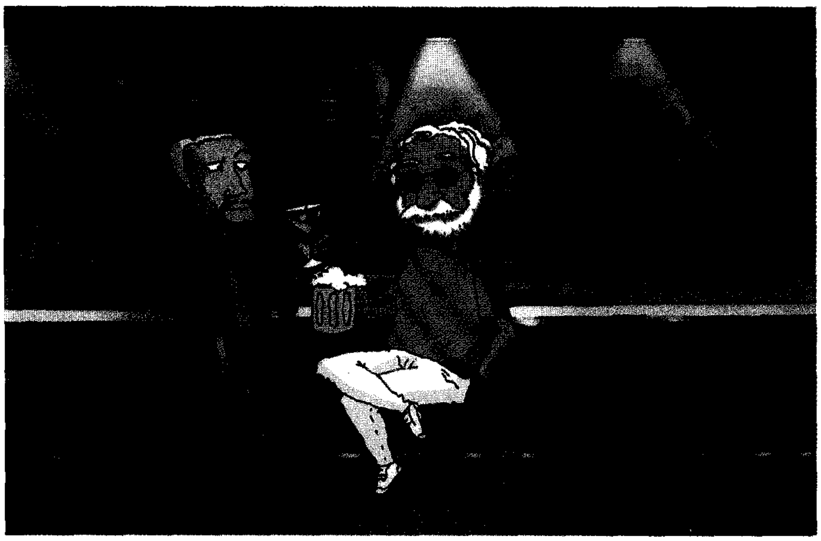
TELEVISION JOHN LEONARD

Not a Prayer

Some have taken offense at NBC's animated 'God, the Devil and Bob,' but it's less blasphemous than your average mall at Christmastime.

AFTER GEORGE BURNS SMOKED THIS PART LIKE a good cigar, why shouldn't the Almighty sound like Rockford, look like Jerry Garcia, and behave like Sigmund Freud in a Santa Claus suit? Are we really to suppose that the Dead aren't Grateful? **God, the Devil and Bob** (Tuesdays; 8:30 to 9 P.M.; NBC) got more publicity than it deserved when nine NBC affiliates, including Salt Lake City and Pocatello, Idaho, refused to air a sneak preview. The animated sitcom, a visual cross between Dr. Seuss and Crusader Rabbit, stars James Garner as the voice of a God so disappointed at the botch we've made of His handiwork that He contemplates scrapping the whole experiment and starting over from scratch; Alan Cumming (*Cabaret*, the TV *Annie*) as a Prince of Darkness who sees his chance to stage a campy comeback; and French Stewart (*Third Rock From the Sun*) as "Bob Alman," the Detroit autoworker asked to change God's mind by doing something nice. It's less offensive to organized religion than your average Christmas-sale shopping mall and a distinct improvement on your average televangelist.



My Rockford and my redeemer: Beelzebub (voiced by Alan Cumming) and God (James Garner).

In *God, the Devil and Bob,* God likes lite beer and Pop-Tarts but not answering machines. Bob worries a lot about his worthiness ("I drink, I swear, I download porn off the Internet!") but finally agrees to talk to his 13-year-old daughter about her period. And the Devil, besides guzzling margaritas with a purple face, has wired Hell so that Guy Lombardo plays "Auld Lang Syne" 24/7 (and in an upcoming episode, Martha Stewart will redecorate). We aren't talking about *The Satanic Verses.* We aren't even talking about *God's Grace,* the Bernard Malamud novel in which the Lord was so annoyed at atom bombs ("They tore apart my ozone, carbonized my oxygen, acidified my refreshing rain. Now they affront my cosmos") that He turned on the faucet of a second Flood. Or *God Knows,* the Joseph Heller novel in which David demanded an apology from the Big Guy for that messy business with Bathsheba. Not to mention *City of God,* E. L. Doctorow's latest, in which, according to Einstein, "the bending of starlight" is the first sacrament (and a doubting-Thomas Episcopal priest is so fed with up with Christianity and so in love with a female rabbi that he converts to Judaism).

Some of us have more important things to worry about than Salt Lake City or Pocatello—the existence of evil, for instance. Of accordions. And mimes.

In fact, the other new NBC sitcoms are generally more interesting. In **M.Y.O.B.** (day and time to be announced), the latest entry in the Why-We-Hated-High-School sweepstakes, Katharine Towne is a teenage runaway whose search for the mother who abandoned her for a commune and a Website lands her on the Northern California doorstep of Lauren Graham, who just happens to be not only her aunt but also the highly strung, sexually repressed acting principal of the local high school, which gives Towne a chance to talk to the camera about what we're seeing and what we're not, as if *My So-Called Life* had merged with *The Opposite of Sex.* The inside jokes about other NBC programs, especially *Law & Order,* are genuinely funny.

In **Daddio** (Thursdays, starting March 23; 8:30 to 9 P.M.), the Michael Chiklis who has been missing from action since the demise of *The Commish* reappears as the New American Male who quits his job as a restaurant-supply salesman to take care of their four children while his attorney-wife, Anita Barone, goes back to work after prolonged motherhood—and we are willing to put up for a while with the clichés because Chiklis has always seemed to be essentially a family man even when he was shooting people. In **Battery Park** (Thursdays, starting March 23; 9:30 to 10 P.M.), Gary David Goldberg returns to network TV with a happy-go-lucky cop show that includes Justin Louis, Elizabeth Perkins, Bokeem Woodbine, Jay Paulson, Jacqueline Obradors, and Frank Grillo as NYPD not-so-blues, plus Wendy Moniz as a guest-star Mafia princess, as well as the usual zany wiseguys and hookers—not to be missed by anybody who ever mourned the passing of *Barney Miller.*

Battery Park is also, sorry to say, more engrossing than **The Beat** (Tuesdays, starting March 21; 9 to 10 P.M.; UPN), the new, much-anticipated Tom Fontana–Barry Levinson cop show that seems to have discarded most of what made *Homicide* special (complicated adults dealing with equally complicated questions of race, class, and personal complicity in an urban nightmare), in a

Photograph courtesy of NBC.

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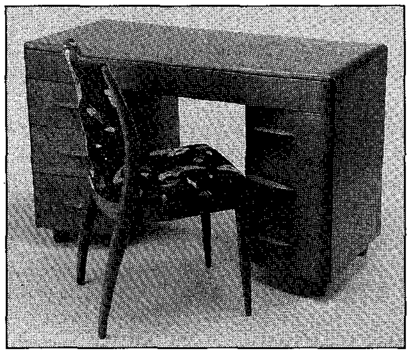

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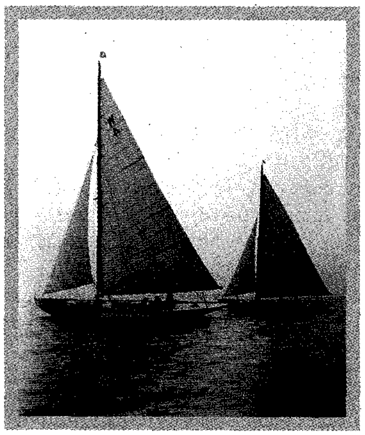

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feverish stab for the youth demographi (Mark Ruffalo and Derek Cecil as partners on uniformed patrol by day, and sexual studs at night on New York's Lowe East Side). When the non-cops—Heathe Burns as Mark's arsonist bunny-hug, Poppy Montgomery as Derek's med-school fiancée—are more compelling than the guy in blue, we know we're not in Baltimor anymore. Only the pedigree of the executive producers and the neediness of th wrestling network will bring me back fo another month, but that's tops.

MEANWHILE, THIS IS AN OFFICIAL LETTER O forgiveness to Jennifer Love Hewitt. A the affection she earned in *Party of Fiv* and then squandered in its whiny spin-of *Time of Your Life,* is hereby restored. I was brave to the point of foolhardiness fo her to have volunteered to star in **The Audrey Hepburn Story** (Monday, March 27; 8 t 11 P.M.; ABC). It is triumph enough tha she doesn't embarrass herself in a role tha requires her to re-create snippets of *Roman Holiday*, *Sabrina*, and *Breakfast a Tiffany's.* Almost always, she sounds lik Hepburn. Often enough, she looks lik her, especially when gussied up by Huber de Givenchy (Marcel Jeannin)—thos hats! After an hour, I stopped casting i my own head (Calista Flockhart? O maybe, Maryam D'Abo?) and settle down to enjoy a game try and th many memories that try evokes. An it was smart of teleplaywright Marsh Norman to put Hewitt in a habit for brief reminder of *The Nun's Story*– on whose African location Hepburn firs developed the empathy for wounded children that led her eventually to UNICEF– but to stop short of *My Fair Lady,* whic might have broken our hearts.

TELEVISION

Also shrewd, it seems to me, is not attempting to find a Fred Astaire impersonator. Keir Dullea as the Nazi-sympathizing dad who abandoned her in occupie Europe, Frances Fisher as the loyal mor who tried always to protect her and usually succeeded, Eric McCormack as th Mel Ferrer who fathered her children an massaged her career, Lenie Scoffie as th Colette who saw her as Gigi, and Michae J. Burg as the Truman Capote who had t be cajoled into loving her Holly Golightl are all serviceable. But Swede Svensso as Gregory Peck, Gabriel Macht a William Holden, and Ray Landry a Humphrey Bogart indicate just how lamely risible casting by rough appearance ca turn out to be. Nevertheless, so faithfu as well as slyly subversive is Hewitt's performance as the long-necked beauty wh never made a bad movie (except for TV that you'll end up worrying she doesn eat enough. ■

John Leonard's 1997–2000 reviews ar available at **newyorkmag.com.**

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A Fine Meze

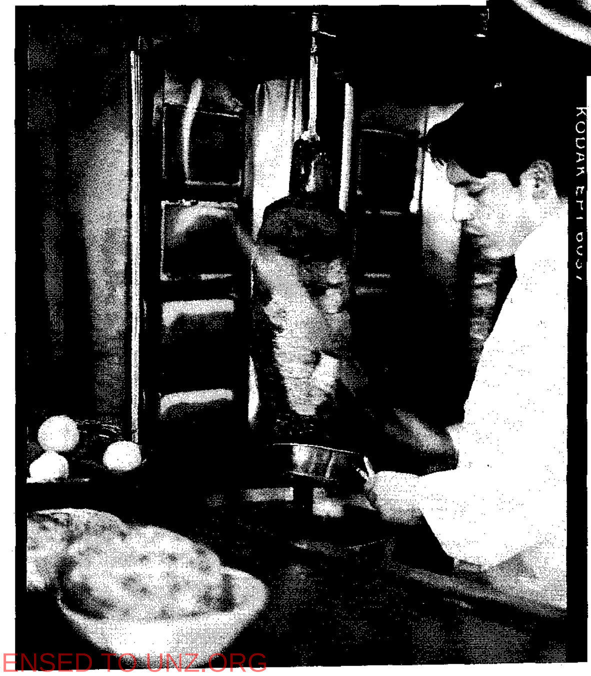
The Ottoman Empire may have seen better days, but as two new restaurants demonstrate, Turkish cuisine still wields far-reaching influence.

IN ALL THE HUBBUB OVER THE MEDITERRANEAN DIET, the foods of Turkey seem mysteriously underrepresented. Odd, since Turkish may very well be the *original* Med-rim cuisine. We think of the kebab as Afghan, feta as Greek, meze as Lebanese, tahini as Israeli, but all of these foods and flavors are integral to the Turkish kitchen. At its height, the Ottoman Empire extended from Central Asia to North Africa, and it left its culinary mark on all the cultures it touched. Or, as a sulky Greek or Syrian might say, the Turks made off with all their best cooks. Their services were required at the six-domed kitchen at Topkapi Palace, where the voracious Sultan Suleiman the Magnificent employed 1,000 chefs, even more than Drew Nieporent has under contract. A couple of their spiritual heirs have recently conquered these shores, and they are doing their utmost to show us what Turkish food really is.

You might be tempted to make some assumptions about a place that calls itself **Gyroland** (351 Second Avenue, near 20th Street; 212-254-3200). That it would be wholeheartedly committed to the ancient art of rotating meat on a stick and then slicing it off and stuffing it into a pita pocket, for example. And it is, to a certain extent. But despite the two vertical spits spinning languidly behind the counter, Gyroland is suffering from a mild identity crisis, torn between being purely Turkish and appeasing its neighborhood clientele of hospital workers and cadets at the police academy around the corner with Philly cheesesteak sandwiches, Caesar salads, and pizza, a particularly questionable use of the restaurant's oven, which, thankfully, also dispenses crusty, dimpled pide and cracker-crisp flatbreads. Of course, *gyro* is slightly misleading: It's the Greek word for what the Turks call doner.

Well-translated menus and wall-mounted pictures of the dishes fill in any gaps left by the friendly waitress, who apologizes profusely for her lack of English. "Enjoy," she says, not only when she brings us our meal but at every possible opportunity: when she sets the table with silverware, when she brings us a basket of oven-warm sesame-seeded flatbread, when she refills a water glass, when she removes the plates, even when she brings us the check. This exhortation, though sweetly sincere, isn't necessary. Given Gyroland's obvious emphasis on meat, we're happily surprised by the freshness and quality of the vegetable meze (though the lettuce and out-of-season tomato garnishes are woefully limp). The undisputed star of the meze platter ($7 and $14) is eggplant, which is to Turkish food what the tomato is to Southern Italian: a cuisine-defining ingredient. There's a sublime charcoal-smoky baba ghannouj; a lumpy patlican salatasi—a parsley-packed eggplant salad, fragrant with fresh dill and lemon—and a spicy, garlicky Turkish take on caponata. Currants and mint give the rice-stuffed grape leaves a sweet, bright flavor rather than their characteristic one-note mushiness. Sigara boregi, a cigar-shaped pastry made from flaky yufka dough stuffed with feta, parsley, and scallions, and nearly greaseless, parsley-green falafel are the best hot appetizers. To avoid the common pitfall of overcooked, dried-out kebabs, opt for the iskender, or what Gyroland calls Alexander kebab ($10), an almost unbearably lush platter of thin-sliced doner kebab (the pressed meat on the spit) arranged over pita squares sauteed in butter, topped with a rich, olive-oil-enhanced tomato sauce and fresh yogurt. You'll want to come back another time to sample made-to-order lahmacun (Turkish pizzas, as thin and crispy as Al Forno's famous grilled pizza, topped with a savory mélange of ground lamb, tomato, and vegetables) and excellent pide (thicker-crusted, with upturned, canoelike edges), available in almost as many guises as there are toppings at Original Ray's. Try what they call pastrami pide, which is not in fact a collaboration with Katz's but an all-Turkish combo of air-dried beef (pastirmali, which at least sounds like "pastrami") and mild kasseri cheese.

SPEAKING OF JEWISH FOOD, H&H HAD BETTER watch its back. Any day now, its vaunted place in the bagel pantheon is destined to be usurped by **Hemsin**, a new Turkish bakery and restaurant in Sunnyside, Queens (39-11 Queens Boulevard; 718-482-7998), and its excellent simit. Maybe that's an overstatement, but any bagel



In the land of gyros: At left, doner kebab; above, lahmacun and meze at Gyroland.

Photographs by Joe Scafuro.

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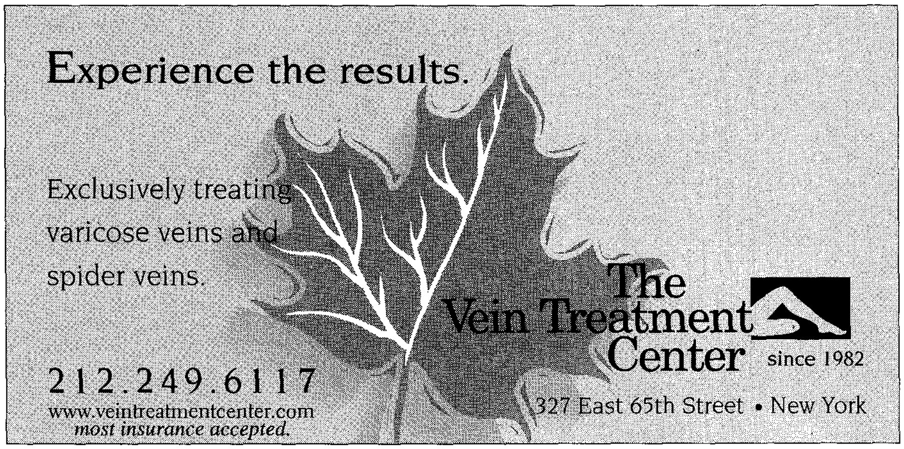

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connoisseur would cherish this sesame-studded ring's chewy texture, slightly sweet flavor, and satisfying crust-to-dough ratio. Every morning, the seven-month-old bakery's display case is stocked with enough buttery Turkish pastries and breakfast breads, or borek, to make the average New Yorker swear off cream cheese forever. But to reach these treasures, you'll have to run the gauntlet of American cookies, butter-cream layer cakes, and anomalous boxes of imported Italian chocolates at the door, a token gesture of unnecessary assimilation. Ignore the empty calories and make a beeline for the su boregi, what looks like a golden-crusted casserole and turns out to be a butter-slicked noodle pudding of sorts, studded with chunks of herb-flecked feta cheese. This, along with a cup of Turkish tea or a glass of ayran, a salted yogurt drink, seems to be the Sunday-morning breakfast of choice here. Pohca are akin to croissants, with flaky, butter-enriched dough, and kol boregi are coiled puff pastries stuffed with spinach, feta, or ground meat and eaten for breakfast and as snacks throughout the day.

If you arrive at dinnertime and the borek case is bare, focus on the lahmacuns and pides—what we like to call after-breakfast bread. The place-mat-thin crust of the lahmacun ($2) is appropriately crisp but pliant, and the richness of its ground-lamb topping is cut by a raw-onion-and-parsley garnish. The pide is available with various meat and cheese fillings; we heartily endorse the luscious beyaz peynirli version ($5.50), slathered with a mixture of feta, parsley, eggs, and butter.

Although it looks like a bakery, Hemsin is a full-service restaurant; its grilling paraphernalia is sequestered somewhere in the back of the house. But even though no lamb is to be seen swirling on a spit, the menu faithfully lists all the usual kebab suspects. Most are served over rice, but the hunkar begendi ($7.45) features a bed of unctuously creamy (that is, made with cream) eggplant purée, topped with chunks of either lamb or juicy grilled chicken marinated in tomato sauce. The name of this traditional dish translates to "the sultan approved," and it's no wonder. For dessert, it's back to the pastry case for the obligatory but perfectly flaky baklava; revani, a honey-soaked spongy type of cookie; and an almond-laced baked milk pudding called keskul, which, loosely translated, means "the Underground Gourmet approved." ■

Rob Patronite & Robin Raisfeld's 1999–2000 reviews are available at **newyorkmag.com**.

cue

A Weekly Guide to Entertainment and the Arts in New York

Flamenco legend **Pilar Rioja** helps Repertorio Español kick off its thirty-second season (page 125)

Simply Fantastic

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movies

Here on Earth...Werner Herzog...Jesus' Son

New Films

Agnes Browne—Anjelica Huston directs and stars in this adaptation of Brendan O'Carroll's best-selling novel *The Mammy,* about a widow who struggles to make ends meet and keep her seven children from starving in late-sixties Dublin. (1 hr. 32 mins.; R) *Clearview's First & 62nd St.*

★**All About My Mother**—Pedro Almodóvar's movie about a mother, magnificently played by Cecilia Roth, who becomes a caregiver to an entire carnival of lost souls is his best in years. It's a heavily sentimentalized vision of femalehood, a cross between Tennessee Williams and Ross Hunter. In Spanish with English subtitles. (Rainer; 11/29/99) (1 hr. 41 mins.; R) *CC Angelika Film Center; CC Cinemas 1, 2, 3; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

American Beauty—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harridan real-estate-agent wife (Annette Bening) and morose daughter (Thora Birch) who despise him. His rebirth is brought about by his attraction to his daughter's cheerleader best friend (Mena Suvari); this new-style Rip Van Winkle is like a counterculture washout primed for salvation. (Rainer; 9/20/99) (1 hr. 56 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews State; Clearview's Beekman; UA East; Clearview's Olympia; Loews 84th Street; Clearview's Cobble Hill; UA Marboro; UA Astoria; Atrium; UA Movies at Staten Island.*

Angela's Ashes—Frank McCourt's whimsical coming-of-age memoir, starring Emily Watson and Robert Carlyle, is blarney-free but also spirit-free, humor-free, depth-free. It's a sodden, grayed-out thing. (Rainer; 1/3/00) (2 hrs. 25 mins.; R) *North Shore Towers.*

Babymother—Family troubles stand in the way of a single mother's ambition to become a dance-hall D.J., until she hooks up with two musical friends. (1 hr. 20 mins.) *Bay Plaza; Whitestone.*

The Beach—Leonardo DiCaprio's new film is a woozy piece of jungle fever about an American backpacker in Thailand who finds his way into a supposed island paradise only to find purgatory. Although DiCaprio gives the role his all, his performance is practically all seething and blankness. (Rainer; 2/21/00) (1 hr. 53 mins.; R) *Art Greenwich Twin; UA Criterion.*

Beautiful People—The lives of several very different Londoners—an aristocratic nurse, a troubled doctor, a Serbian pianist, a shell-shocked Scottish documentarian, and a teenage heroin addict—all intertwine while the war in Bosnia rages not that far away. (1 hr. 47 mins.; R) *Quad Cinema.*

★**Being John Malkovich**—This debut feature from director Spike Jonze is a stunning piece of metaphysical vaudeville and probably the best first feature in years. John Cusack plays a dejected puppeteer who, working as a file clerk, discovers in the wall of his office a portal leading into the head of John Malkovich (playing himself). The plot is a series of riffs and spirals, and yet it's all highly controlled, deadpan. Cameron Diaz and Catherine Keener fill out the spectacular cast. (Rainer; 11/8/99) (1 hr. 52 mins.; R) *Clearview's Waverly.*

Beyond the Mat—See Rainer, page 101. *UA Union Square; Loews 42nd Street E Walk; Loews 84th Street; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

★**Boiler Room**—This debut feature from writer-director Ben Younger is, at least until the heavy moralizing and Freudianizing set in, a terrific thrill ride through the underworld of a chop-shop brokerage house. Giovanni Ribisi is the trainee who learns to swim with the sharks, and his cast of cohorts includes Ben Affleck, Scott Caan, Nicky Katt, and Vin Diesel. Younger captures the way these stock jocks play off popular culture's image of themselves. (Rainer; 2/28/00) (2 hrs. 1 min.; R) *CC Village East; Clearview's Chelsea West; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; Clearview's Cobble Hill; UA Movies at Sheepshead Bay; UA Astoria; North Shore Towers.*

★**Boys Don't Cry**—Directed by first-timer Kimberly Peirce, the film is about Teena Brandon, who, as Brandon Teena, passed as a boy, romanced the girls, and was killed for her deceptions by two ex-cons in Nebraska in 1993. The talented Hilary Swank plays Brandon, and her fine-cut androgyny seems supremely out of place in the trailer-trash milieu. (Rainer; 10/18/99) (1 hr. 54 mins.; R) *Quad Cinema; CC Murray Hill Cinemas; UA Criterion; Clearview's First & 62nd St.; UA Gemini;* BA *Rose Cinemas; Kaufman Astoria Cinema; Kew Ga dens Cinemas; UA Movies at Bayside.*

Buddy Boy—If Harmony Korine remade *Rear Wi dow,* it might look something like this story of devout Catholic introvert who continues to sp on his neighbor, played by Emmanuelle Seigne even after they become romantically involved, an discovers some very odd habits. (1 hr. 43 mins.; R *The Screening Room.*

The Cider House Rules—Michael Caine, Delroy Lir do, and Tobey Maguire star in Lasse Hallström sweet coming-of-ager, based on the novel b John Irving. (2 hrs. 11 mins.; PG-13) *CC Angel ka Film Center; Loews Kips Bay Theatre; CC Crou Gotham; UA Criterion; Clearview's Chelsea; Sor Lincoln Square;* BAM *Rose Cinemas; Centre Sunn side; Cinemart; Kaufman Astoria Cinema; Ma Street Cinemas; UA Movies at Bayside; UA Movi at Staten Island.*

★**The Cup**—Bhutanese director Khyentse Norbu s his calm and lulling first film in a Tibeta monastery-in-exile in the Himalayan foothills. It about the vagaries of the monastic life, centerin on young monks obsessed with World Cup socce His touch is playful, not lordly. (Rainer; 2/7/0 (1 hr. 34 mins.; G) BAM *Rose Cinemas.*

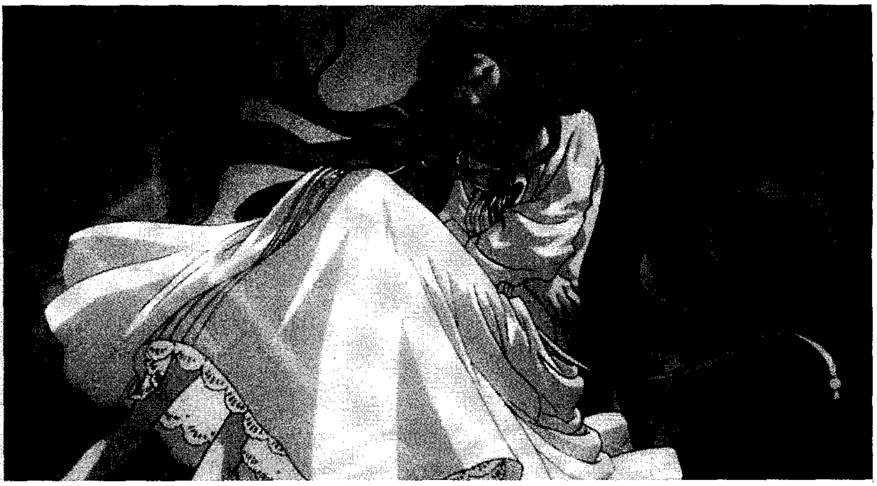
Deterrence—Snowed-in at a Colorado diner, th vice-president of the United States (Kevin Po lack) must thwart mass nuclear destruction whe war breaks out with Iraq. Oh, boy. (1 hr. 41 mins R) *UA Union Square; Clearview's First & 62nd St.*

Drowning Mona—Bette Midler plays an obnoxio woman who turns up in the local fishing pon and Danny Devito is the small-town sheri stuck with investigating her supposed murder. (hr. 31 mins.; PG-13) *Clearview's Chelsea Wes Loews Kips Bay Theatre; Loews Orpheum 7; Sor Lincoln Square; Whitestone; UA Marboro; Kaufma Astoria Cinema; UA Movieworld; UA Movies Staten Island; Atrium.*

★**The End of the Affair**—This Neil Jordan adaptatio of Graham Greene's 1951 sin-and-redemptio novel has a hushed, spectral atmosphere that, times, resembles *Brief Encounter* crossed with *Tal From the Crypt.* It's an impressive, and oppressiv achievement, featuring Ralph Fiennes as an acidu lous novelist in torrid, soulful involvement wit the wife (Julianne Moore) of a meek civil serva

Previews
X Girls

With its bloodbaths and apocalyptic theme, the dazzling, occasionally gory *X* may surprise innocent *Pokémon* devotees but not hard-core *anime* fans who've already read the serialized *manga,* or comic-book version. Both were conceived by Clamp, a four-woman animation team influenced by the "Gaia" theory. The Dragons of Heaven fight the Dragons of Earth, who aren't evil, exactly; they'd just like to save the planet by destroying humanity. Opens March 24 at Cinema Village.



'Cue' cover photograph by Gerry Goodstein

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SPECIAL NEW YORK ENGAGEMENTS START MARCH 24TH

(Stephan Rea). (Rainer; 12/13/99) (1 hr. 45 mins.; R) *UA Gemini.*

★**Erin Brockovich**—See Rainer, page 101. (1 hr. 43 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Park and 86th St.; Loews New York Twin; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; Atrium; UA Movies at Staten Island.*

Fantasia/2000—A restored print of "The Sorcerer's Apprentice" and seven other animated extravaganzas set to the sounds of the Chicago Symphony. (1 hr. 25 mins.; G) *Sony Lincoln Square's IMAX.*

Final Destination—A young man gets a premonition and tells his friends that their plane is going to crash. They don't get on, but they die anyway. (1 hr. 30 mins.; R) *UA Union Square; Loews Kips Bay Theatre; CC Sutton; Loews Astor Plaza; Clearview's Chelsea; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island; Atrium.*

Ghost Dog: The Way of the Samurai—Forest Whitaker gives a resonant and affecting performance as a hit man who pores over ancient samurai texts in this allusive Jim Jarmusch movie that is by turns irritating and inviting. (Rainer; 3/20/00) (1 hr. 56 mins.; R) *CC Angelika Film Center; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews 84th Street; Bay Plaza; Whitestone; BAM Rose Cinemas; Linden Boulevard Multiplex.*

Girl, Interrupted—*One Flew Over the Cuckoo's Nest* meets *Clueless.* With Winona Ryder and Angelina Jolie. (2 hrs. 3 mins.; R) *UA Union Square.*

Hanging Up—Diane Keaton directed this adaptation of the Delia Ephron novel, scripted by the author and Nora Ephron, and it's too eager to please. The title is literal as well as metaphorical—this comedy-drama about three warring sisters, played by Keaton, Meg Ryan, and Lisa Kudrow, and their harebrained hospitalized father, played by Walter Matthau, is all about life lived at the beck and call of telephones, and there's a lot of hanging up, and dialing up. Most of it plays like medium-grade Neil Simon. It's personal in the most impersonal of ways. (Rainer; 2/28/00) (1 hr. 32 mins.; PG-13) *UA Gemini.*

Holy Smoke—Kate Winslet is an Australian girl who falls under a guru's spell while traveling in India. Harvey Keitel plays the cult deprogrammer who gets caught up in the swirl. The relationship between them, heavy with sexual politics, is like *Feminism for Dummies,* and the film, directed by Jane Campion, becomes more and more absurd as it plays itself out. (Rainer; 12/13/99) (1 hr. 45 mins.; R) *CC Village East.*

★**The Hurricane**—Denzel Washington gives a powerhouse performance as Rubin "Hurricane" Carter in this film about the middleweight contender's fight for exoneration after he was wrongfully arrested on a murder rap and imprisoned for almost nineteen years. The entire film needed to be as ferocious as Washington's performance. (Rainer; 1/10/00) (2 hrs. 26 mins.; R) *UA Criterion.*

★**The Insider**—Al Pacino plays Lowell Bergman, a producer for *60 Minutes,* and Russell Crowe is Jeffrey Wigand, the reluctant tobacco-company whistle-blower whom Bergman coaxed into spilling the beans on his show in an interview with Mike Wallace, only to have it nixed by CBS higher-ups. Michael Mann, who directed and co-wrote this fact-based drama, tries for a cross between something like *Silkwood* or *All the President's Men* and his usual hyperbolic neo-noir stylishness. (Rainer; 11/15/99) (2 hrs. 37 mins.; R) *UA Union Square; CC Murray Hill Cinemas; Clearview's First & 62nd St.; Clearview's 62nd and Broadway.*

Judy Berlin—Edie Falco gives a touching, deliciously nutbrain performance as an aspiring actress in Long Island who works in a local historic village as an early settler in this sweet but trite piece of little-people dramaturgy. Bob Dishy, Barbara Barrie, and Madeline Kahn, in her last role, also show up. Eric Mendelsohn wrote and directed. (Rainer; 3/6/00) (1 hr. 30 mins.; NR) *Cinema Village; Clearview's Cobble Hill; Kew Gardens Cinemas.*

Previews
Teens of Endearment

Many market-driven teen-star factories ('Clueless,' 'William Shakespeare's Romeo & Juliet') borrow from the classics; 'Here on Earth' has more humble origins in the adult melodrama—a junior 'Love Story' with a saccharine ending that would make the writers of 'An Officer and a Gentleman' blush. Laugh through your tears as 'The Faculty' 's typecast rebel Josh Hartnett (above, with Leelee Sobieski) plays the rowdy country bumpkin Leelee casts aside for prep-school hunk Chris Klein, until both lose her to—well, we won't give it all away. Opens March 24.

Kadosh—The story of two sisters who live in Mea Sharim, Jerusalem's ultra-orthodox Jewish quarter, and whose lives and marriages are dictated by the strict, hermetic community. In Hebrew with English subtitles. (1 hr. 50 mins.; NR) *Film Forum; Kew Gardens Cinemas.*

Kirikou and the Sorceress—A beautifully animated African children's folktale about a little boy who tries to stop an evil sorceress from torturing his village. (1 hr. 14 mins.; PG) *Cinema Village.*

The Life and Times of Hank Greenberg—Through archival footage and interviews, Aviva Kempner's tribute to "the baseball Moses" tells the story of Greenberg, a handsome Jewish kid from the Bronx who made it to the Detroit Tigers and became a baseball legend. (1 hr. 30 mins.; NR) *North Shore Towers.*

Magnolia—*Boogie Nights* writer-director Paul Thomas Anderson is extravagantly gifted, but this San Fernando Valley–based epic of alienation comes across like a concatenation of soap-opera stories. A remarkable cast, including Julianne Moore, Jason Robards, and William H. Macy, is featured in mostly unremarkable settings. (Rainer; 1/10/00) (3 hrs. 15 mins.; R) *UA Union Square; CC Sutton; Clearview's Chelsea.*

Mifune—A strange and amusing film about a successful businessman (Anders W. Berthelsen) who moves back to his rural hometown to care for his retarded, middle-aged brother after their father's death. To help out, he hires an ex-hooker as a housekeeper, and soon her younger brother moves in. *Rain Man* meets *Pretty Woman* meets the Danish New Wave. In Danish with English subtitles. (1 hr. 38 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

Mission to Mars—Brian De Palma directs this futuristic space odyssey about a recovery mission that discovers traces of life on the red planet. Great effects with extra cheese. Stars Gary Sinise, Tim Robbins, Connie Neilson, and Don Cheadle. (1 hr. 55 mins.; PG) *Art Greenwich Twin; UA Union Square; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Clearview's Chelsea; Clearview's Olympia; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

My Dog Skip—The late Willie Morris's best-selling memoir about his growing up in Mississippi with his beloved fox terrier, Skip, is now a sweet, warm family film about a boy growing up in Mississippi with a Jack Russell terrier. (1 hr. 35 mins.; PG) *UA Union Square; CC Cinemas 1, 2, 3; Loews Orpheum 7; Sony Lincoln Square; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Hylan Plaza; UA Movies at Staten Island.*

The Next Best Thing—Madonna plays a yoga instructor and Rupert Everett is her best friend, a gay man with whom she raises their child until trouble sets in. Madonna is playing a sensitive, caring soul, and vulnerability is outside her range; she comes across mopey. Everett is an entertaining hambone, but his role as Hollywood's Designated Gay Actor is beginning to look like shtick. (1 hr. 47 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Park and 86th St.; Loews 72nd St. East; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Whitestone; Ridgewood; UA Movies at Sheepshead Bay; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Photograph by Sam Emerson.

The Ninth Gate—Roman Polanski's latest is about a New York book dealer, played by Johnny Depp, who tracks down for his client (Frank Langella) a series of rare books claiming to invoke the devil. Much of it's claptrap, but there are occasional brilliant oddments. (Rainer; 3/20/00) (2 hrs. 7 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Centre Sunnyside; Kew Gardens Cinemas; Main Street Cinemas; Atrium.*

★**Not One Less**—A small, affecting fable from Zhang Yimou about a 13-year-old substitute village schoolteacher who goes into the city to find one of her errant pupils. Zhang has a gift for dramatizing highly theatrical stories in highly naturalistic settings. The village scenes and the city scenes have a mysterious connectedness. Together they seem to take in the whole quotidian experience. (Rainer; 2/21/00) (1 hr. 46 mins.; NR) *Cinema Village; Lincoln Plaza Cinemas.*

Orphans—After the death of their mother, four grown children return to their Glaswegian home to mourn and prepare for the funeral during a terrific storm. (1 hr. 35 mins.; NR) *Loews State.*

Pitch Black—Vin Diesel, Radha Mitchell, and Cole Hauser are marooned in space on a strange, hot, *seemingly* lifeless planet. Just wait until dark. (1 hr. 47 mins.; R) *UA Union Square; Loews 42nd Street E Walk; Clearview's Chelsea; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Kaufman Astoria Cinema; UA Movies at Staten Island.*

★**Princess Mononoke**—The great Japanese animation director Hayao Miyazaki has crafted a ravishing epic set in mythic fourteenth-century Japan, filled with gods and demons and forest creatures. The mixture of cel and computer animation is fluidly achieved, and the Americanized dialogue, voiced by the likes of Minnie Driver and Billy Bob Thornton, is only mildly jarring. (Rainer; 11/8/99) (2 hrs. 13 mins.; PG-13) *Cinema Village.*

★**Rear Window**—Alfred Hitchcock's 1954 classic has been wonderfully restored by Robert Harris and James Katz. James Stewart is the news photographer sidelined with his leg in a cast in his Village apartment, and Grace Kelly is his marriage-minded girlfriend. When Stewart, peeping into his neighbors' windows across the courtyard, thinks he's stumbled upon a murder, he sets in motion a ghastly black comedy of voyeurism. (Rainer; 1/24/00) (1 hr. 54 mins.; PG) *Brooklyn Heights.*

Reindeer Games—John Frankenheimer's latest caper stars Ben Affleck as an ex-con who is forced to hold up a two-bit casino in a Santa suit by a slutty Charlize Theron and smarmy Gary Sinise. Just plain awful. (1 hr. 39 mins.; R) *UA Criterion; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Staten Island.*

Romeo Must Die—Hong Kong film veteran Jet Li is an ex-cop looking to avenge his little brother's murder in gang-torn Oakland. Li hooks up with pop-star Aaliyah, the rival gang leader's daughter, in this hi-fi action flick based loosely on *Romeo and Juliet.* (1 hr. 56 mins.; R) *Nova; Canarsie; Kent Triplex; Pavilion; Ridgewood; Jackson Triplex.*

Scream 3—Neve Campbell, Courteney Cox Arquette, and David Arquette reunite with director Wes Craven for one last scream. With Jenny McCarthy and Parker Posey. (1 hr. 56 mins.; R) *CC Village East; Loews Kips Bay Theatre; Loews State; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Kaufman Astoria Cinema; UA Crossbay II.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

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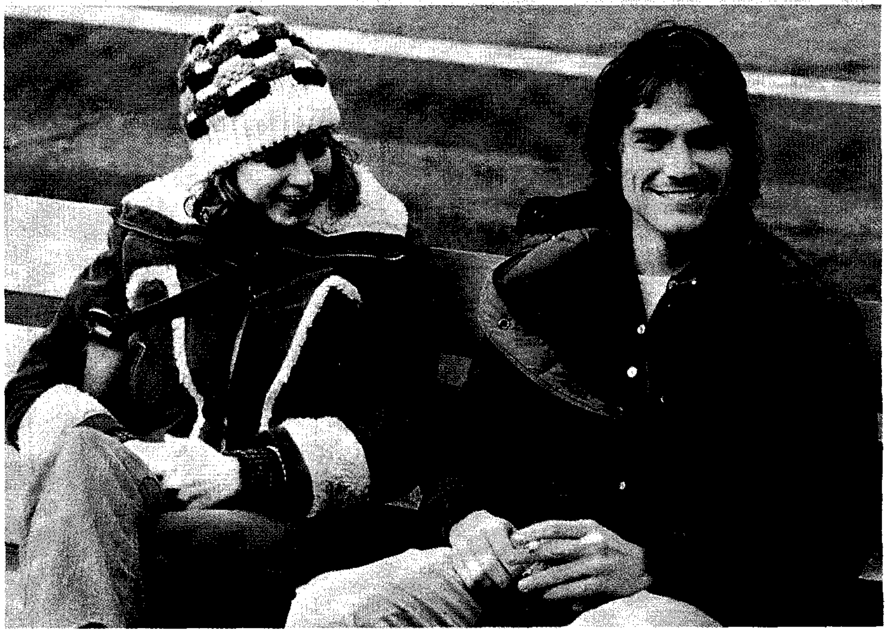
In Print
Born Again to Be Wild

Of the 36 works at MOMA's New Directors/New Films series this year, *Jesus' Son* is the heavy favorite for mainstream recognition. It certainly has all the prerequisites for indie success. In the collection of short stories it's based on, by Denis Johnson, an unreliable narrator known as Fuckhead often flagrantly interrupts his own story to recount something he should have mentioned pages ago. There's plenty of heroin and Van Sant–ian midwestern landscape, and, oh yes, it's set in the seventies. But what persuaded Alison Maclean to direct the adaptation, now chiefly a love story about the hero and his drug-addled girlfriend Michelle (played by Billy Crudup and Samantha Morton, below), were its eccentric characters and inventive storytelling. "It was one of those books I really savored and gave to friends as presents," says Maclean. "We talked about not wanting to fetishize the seventies. We talked at some length about the idea of making it contemporary, but it needed to have a certain innocence. That's not possible now, when people know the consequences of using smack." Indeed, this period piece—more *The Ice Storm* than *Boogie Nights*—doesn't flaunt its flared pants, but there wouldn't be much of a story without the smack. "The whole drug aspect of the book was the part that least interested me," she says, "and I didn't want to emphasize that. Something else is going on beyond the drug-taking." For instance? "The scene where he shoots Michelle up for the first time, in a way it's kind of their first love scene, it's almost like lovemaking." Well, maybe not at first, but eventually the story does manage to transcend its own tawdriness. "I think it's more about a search for connection and finding a place for yourself or a way to be in this world," says Maclean. "Those questions go beyond addiction." MOMA's twenty-ninth annual series debuts March 24; *Jesus' Son* will be screened April 7 and 8, but book early. **BORIS KACHKA**



Photograph by Larry Riley.

The Sixth Sense—Bruce Willis, Toni Collette, a little boy with a dark ability, and a nice twist. (1 hr. 45 mins.; PG-13) *CC Village East; CC Murray Hill Cinemas; UA Criterion.*

Snow Day—When a blizzard hits upstate New York, the students snowplow their school shut and wreak havoc. With Chris Elliott, Chevy Chase, and Mark Webber. (1 hr. 29 mins.; PG) *Loews Orpheum 7; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movieworld; Atrium; UA Movies at Staten Island.*

Soft Fruit—An Australian film about three sisters and their ex-con brother who return home to care for their dying mother. (1 hr. 41 mins.; R) *CC Angelika Film Center.*

★**The Straight Story**—David Lynch's affecting, meditative movie about a stubborn codger (Richard Farnsworth) who rides his lawn mower clear across Iowa to visit an ailing, estranged brother is perhaps the greatest Hallmark Hall of Fame movie that Hallmark never made. It's sweet, and Farnsworth and Sissy Spacek, playing his daughter, are very fine. But the film is also a bit thin. (Rainer; 10/25/99) (1 hr. 51 mins.; G) *CC Village East; Lincoln Plaza Cinemas.*

Stuart Little—A sweet, funny, dumbed-down version of E. B. White's children's story. (1 hr. 23 mins.; G) *Main Street Cinemas.*

Sweet and Lowdown—Woody Allen's latest piece of implied self-criticism. Sean Penn plays a legendary (and fictionalized) jazz guitarist from the thirties who lives his life as a heel and puts all his emotions into his art. Penn is sharp-edged and unsentimental, and, as one of his women, Samantha Morton, playing a mute laundress, is incandescent. But Allen opted for a high gloss on a pet theme. (Rainer; 12/13/99) (1 hr. 35 mins.; PG-13) *Quad Cinema; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Kew Gardens Cinemas; North Shore Towers.*

3 Strikes—Brian Hooks (*Beloved, Bulworth*) stars in this comedy about a young convict trying to avoid his third conviction which, according to California penal codes, would result in a life sentence. With David Alan Grier. (1 hr. 24 mins.; R) *Loews State; Loews Orpheum 7; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Kaufman Astoria Cinema; UA Crossbay.*

The Tigger Movie—Winnie-the-Pooh's hyper-spastic pal Tigger bounces about in search of his ancestry. (1 hr. 16 mins.; G) *CC Village East; Concourse Plaza; Linden Boulevard Multiplex; Pavilion; Kaufman Astoria Cinema; Main Street Cinemas.*

★**Titus**—Julie Taymor's stab at Shakespeare's most Marlovian play (which she's also directed Off Broadway) comes across as the granddaddy of all Hollywood ghoulfests. The film is striking and original and, in its clash of the brutal and the delicately poetic, supremely off-putting. (Rainer; 12/20/99) (2 hrs. 21 mins.; R) *UA Union Square.*

★**Topsy-Turvy**—Mike Leigh's movie about Gilbert and Sullivan and what led to *The Mikado* is a rich tribute to the theater and theater people. Leigh moves right into the late-Victorian era without a hitch. The feelings in this film run very deep, and Jim Broadbent's Gilbert and Allan Corduner's Sullivan are marvelously played. (Rainer; 12/20/99) (2 hrs. 41 mins.; R) *CC Village East; CC Murray Hill Cinemas; Clearview's First & 62nd St..*

Treasure Island—A movie about code-breakers who read all the mail at a WWII military base in San Francisco Bay. (1 hr. 24 mins.; R) *Cinema Village.*

Trois—A sexual thriller about a man torn between two women (1 hr. 40 mins.; R) *UA Criterion; Whitestone; Linden Boulevard Multiplex.*

What Planet Are You From?—Mike Nichols directed this distinctly minor comedy about an alien from four galaxies away, played by co-screenwriter Garry Shandling, whose mission on Earth is to impregnate a woman and thus begin colonizing us from within. Shandling is zonked throughout. Annette Bening, playing the bride who has his child, gives a touching performance that belongs in a better movie. (1 hr. 40 mins.; R) *Art Greenwich Twin; UA Union Square; Clearview's Chelsea; Sony Lincoln Square; Cinemart; Kaufman Astoria Cinema.*

The Whole Nine Yards—Matthew Perry is Dr. Oseransky, an amiable dentist; Rosanna Arquette is Sophie, the wife who wants him dead; and Bruce Willis is Jimmy "the Tulip," the ex–hit man who lives next door in dubious witness protection. You do the math. (1 hr. 39 mins.; R) *UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Coronet; Clearview's Chelsea; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movieworld; UA Hylan Plaza; Atrium; UA Movies at Staten Island.*

★**Wonder Boys**—A marvelous comedy starring Michael Douglas as a college creative-writing professor in Pittsburgh whose wife has walked out on him, and the long weekend in which his life unravels and ties itself up again. Tobey Maguire co-stars as the student who acts as a kind of surrogate son/comrade-in-arms. Curtis Hanson directed, lyrically and lucidly, from Steve Kloves's adaptation of Michael Chabon's 1995 novel. (Rainer; 3/6/00) (1 hr. 52 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Coronet; Loews State; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Pavilion; Kaufman Astoria Cinema; Kew Gardens Cinemas.*

Manhattan
Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave., at W. 12th St. (212-929-3350) *The Beach; Mission to Mars; What Planet Are You From?*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *All About My Mother; The Cider House Rules; Ghost Dog: The Way of the Samurai; Mifune; Soft Fruit; Winter Sleepers.*

CC Village East—189 Second Ave., at 12th St. (212-

529-6799) *Boiler Room; Buena Vista Social Club; Holy Smoke; Scream 3; The Sixth Sense; The Straight Story; The Tigger Movie; Topsy-Turvy.*

inema Village—22 E. 12th St. (212-924-3363) *Judy Berlin; Kirikou and the Sorceress; Princess Mononoke; Treasure Island; Not One Less; Specters of Spectum.*

learview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *Being John Malkovich; Final Destination.*

ilm Forum—209 W. Houston St. (212-727-8110) *The Carriers Are Waiting; Kadosh.* (See also "Museums, Societies, Etc.")

oews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *American Beauty; Erin Brockovich; The Next Best Thing; The Ninth Gate; Wonder Boys.*

uad Cinema—34 W. 13th St. (212-255-8800) *Beautiful People; Boys Don't Cry; Sweet and Lowdown; Trash.*

he Screening Room—54 Varick St. (below Canal) (212-334-2100) *Disappearance of Finbar; Buddy Boy.*

A Union Square—13th St. and Broadway(212-253-2225) *Beyond the Mat; Deterrence; Final Destination; Girl, Interrupted; The Insider; Magnolia; Mission to Mars; My Dog Skip; Pitch Black; Titus; What Planet Are You From?; The Whole Nine Yards.*

14th-41st Streets

C Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Boys Don't Cry; The Insider; The Sixth Sense; Topsy-Turvy.*

learview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Boiler Room; Drowning Mona.*

oews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *American Beauty; Erin Brockovich; The Next Best Thing; The Ninth Gate; Wonder Boys.*

oews Kips Bay Theatre—570 Second Ave. (505-6397#558) *American Beauty; Boiler Room; The Cider House Rules; Drowning Mona; Erin Brockovich; Final Destination; Mission to Mars; The Next Best Thing; The Ninth Gate; Scream 3; The Whole Nine Yards; Wonder Boys.*

42nd-60th Streets

C Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *All About My Mother; Boiler Room; Mission to Mars; My Dog Skip.*

C Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *The Cider House Rules.*

C Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *Winter Sleepers.*

C Sutton—205 E. 57th St. (212-759-1411) *Final Destination; Magnolia.*

learview's 59th Street East—239 E. 59th St. (777-FILM#615) *Polish Film Festival.*

learview's Ziegfeld—141 W. 54th St. (777-FILM#602) *American Beauty.*

O Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Any Given Sunday; Eye of the Beholder; Galaxy Quest; The Green Mile; Next Friday; The Talented Mr. Ripley.*

oews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *Beyond the Mat; Boiler Room; Erin Brockovich; Ghost Dog: The Way of the Samurai; Mission to Mars; The Next Best Thing; The Ninth Gate; Pitch Black; The Whole Nine Yards.*

oews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *Final Destination.*

oews Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Whole Nine Yards; Wonder Boys.*

oews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *American Beauty; Orphans; Scream 3; 3 Strikes; Wonder Boys.*

Paris Theatre—4 W. 58th St. (212-688-3800) *Cotton Mary.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *The Beach; Boys Don't Cry; The Cider House Rules; The Hurricane; Reindeer Games; The Sixth Sense; Trois.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Boys Don't Cry; The Cider House Rules; Final Destination; Mission to Mars.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *American Beauty.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *The Cider House Rules; Final Destination; Magnolia; Mission to Mars; Pitch Black; What Planet Are You From?; The Whole Nine Yards.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Agnes Browne; Boys Don't Cry; Deterrence; Ghost Dog: The Way of the Samurai; The Insider; The Ninth Gate; Sweet and Lowdown; Topsy-Turvy.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Erin Brockovich; The Next Best Thing.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *The Next Best Thing.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Erin Brockovich.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Boiler Room; Drowning Mona; My Dog Skip; The Ninth Gate; Reindeer Games; Snow Day; 3 Strikes; The Whole Nine Yards; Wonder Boys.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *American Beauty.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Boys Don't Cry; The End of the Affair; Hanging Up.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *The Insider.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Erin Brockovich; Wonder Boys.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *American Beauty; Mission to Mars.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *All About My Mother; Buena Vista Social Club; Mifune; Not One Less; The Straight Story; Sweet and Lowdown; Winter Sleepers.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *American Beauty; Beyond the Mat; Boiler Room; Final Destination; Ghost Dog: The Way of the Samurai; The Ninth Gate.*

New Coliseum—701 W. 181st St. (212-740-1545) *Final Destination; Mission to Mars; The Next Best Thing; Snow Day.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Final Destination; The Next Best Thing; Romeo Must Die.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *The Cider House Rules; Drowning Mona; Erin Brockovich; Fantasia/2000; Mission to Mars; My Dog Skip; The Next Best Thing; Reindeer Games; Snow Day; What Planet Are You From?; The Whole Nine Yards; Wonder Boys.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *Babymother; Erin Brockovich; Final Destination; Ghost Dog: The Way of the Samurai; Mission to Mars; The Next Best Thing; The Ninth Gate; Pitch Black; Reindeer Games; Scream 3; Snow Day; 3 Strikes; The Whole Nine Yards.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *Beyond the Mat; Erin Brockovich; Final Destination; Mission to Mars; My Dog Skip; The Ninth Gate; Pitch Black; Reindeer Games; Scream 3; Snow Day; 3 Strikes; The Tigger Movie.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *Babymother; Beyond the Mat; Drowning Mona; Erin Brockovich; Final Destination; Ghost Dog: The Way of the Samurai; Mission to Mars; My Dog Skip; The Next Best Thing; The Ninth Gate; Pitch Black; Reindeer Games; Scream 3; Snow Day; 3 Strikes; Trois; The Whole Nine Yards.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *Boys Don't Cry; Candyman; The Cider House Rules; The Cup; Ghost Dog: The Way of the Samurai; Mauvais Sang; Mishima: A Life in Four Chapters; The Thin Blue Line.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Final Destination; Rear Window; Wonder Boys.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Final Destination; Mission to Mars; Romeo Must Die.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *American Beauty; Boiler Room; Erin Brockovich; Judy Berlin; Mission to Mars; Snow Day.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *Final Destination; Romeo Must Die; Scream 3.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *Beyond the Mat; Erin Brockovich; Final Destination; Ghost Dog: The Way of the Samurai; Mission to Mars; My Dog Skip; The Ninth Gate; Pitch Black; Reindeer Games; Scream 3; Snow Day; 3 Strikes; The Tigger Movie; Trois; The Whole Nine Yards.*

Pavilion—188 Prospect Park West (718-369-0838) *Erin Brockovich; Mission to Mars; Romeo Must Die; The Tigger Movie; The Whole Nine Yards; Wonder Boys.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Final Destination; Mission to Mars; The Next Best Thing; Reindeer Games; Romeo Must Die.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *American Beauty; Drowning Mona; Erin Brockovich; Mission to Mars.*

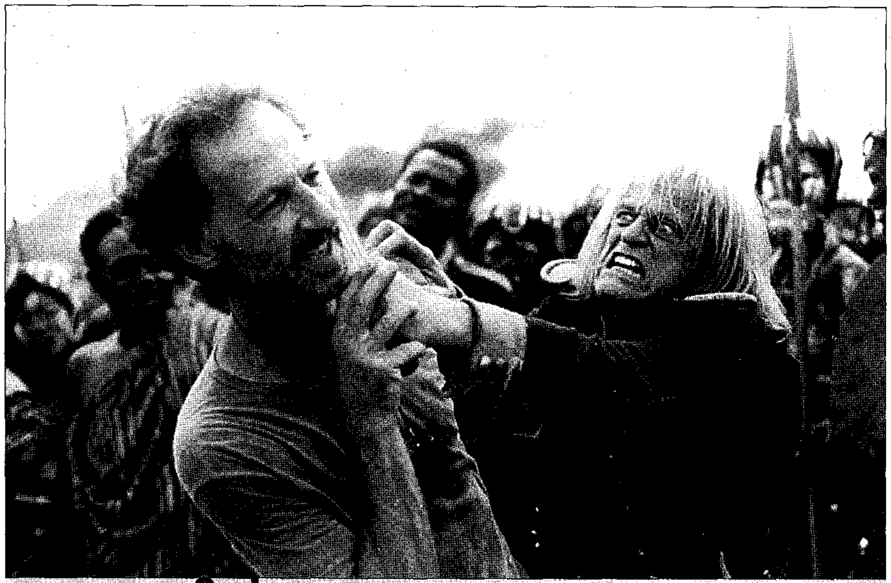
UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Beyond the Mat;*

Documentary

Our Crowd

*Filmmaker Ron Havilio's family has a 300-year history in Jerusalem. And in his nearly six-hour, seven-part documentary 'Fragments*Jerusalem,' he chronicles all of it, seamlessly weaving together past and present through archives, film footage, and his own early snapshots and home videos. (Opens March 22 in two parts at the Walter Reade Theater.)*

Photograph courtesy of the Film Society of Lincoln Center.



Series

Shooting Klaus Kinski

Werner Herzog isn't the only director to have considered killing Klaus Kinski, the highly unstable German actor who starred in five Herzog films. Herzog wasn't even the only one to make a movie about it. His account of their partnership, *My Best Fiend,* will follow director David Schmoeller's short *Please Kill Mr. Kinski* at this weekend's kickoff of "Herzog-Kinski: Clash of the Titans." Later screenings will include all five of their collaborations, plus Les Blank's movie about the disastrous filming of *Fitzcarraldo* and, as a bonus, the U.S. premiere of Herzog's new documentary, *Wings of Hope,* about the sole survivor of a plane crash—a teenage girl who survived a two-mile fall from the sky, then staggered through the Peruvian jungle for twelve days. This time Herzog's obsession was perfectly rational: He had been booked on that flight. (Through April 30 at BAM Rose Cinemas; see "Museums, Societies, Etc." for more info.)

Boiler Room; Erin Brockovich; Final Destination; Mission to Mars; My Dog Skip; The Next Best Thing; The Whole Nine Yards.

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *The Cider House Rules; Erin Brockovich; Final Destination; Mission to Mars; My Dog Skip; The Ninth Gate.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *The Cider House Rules; Final Destination; Mission to Mars; Snow Day; What Planet are You From?.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *American Beauty; Erin Brockovich; Final Destination; Mission to Mars; The Next Best Thing; The Ninth Gate; Pitch Black; Reindeer Games; Scream 3; Snow Day; 3 Strikes; The Tigger Movie; The Whole Nine Yards.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Final Destination; The Next Best Thing; Romeo Must Die.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *Beyond the Mat; Boys Don't Cry; The Cider House Rules; Drowning Mona; Erin Brockovich; Final Destination; My Dog Skip; Pitch Black; Reindeer Games; Scream 3; Snow Day; 3 Strikes; The Tigger Movie; What Planet Are You From?; The Whole Nine Yards; Wonder Boys.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *All About My Mother; Boys Don't Cry; Judy Berlin; Kadosh; The Ninth Gate; Sweet and Lowdown; Wonder Boys.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *The Cider House Rules; Erin Brockovich; Final Destination; Mission to Mars; My Dog Skip; The Next Best Thing; The Ninth Gate; Snow Day; Stuart Little; The Tigger Movie.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Angela's Ashes; Boiler Room; The Life and Times of Hank Greenberg; Sweet and Lowdown.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Final Destination; Mission to Mars.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *American Beauty; Boiler Room; The Green Mile; Mission to Mars; The Next Best Thing.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Boiler Room; Reindeer Games; Scream 3.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park(718-848-1738) *Final Destination; Reindeer Games; Snow Day; 3 Strikes.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *Beyond the Mat; Erin Brockovich; Mission to Mars; My Dog Skip; The Next Best Thing; Scream 3; The Whole Nine Yards.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *American Beauty; The Beach; Beyond the Mat; Drowning Mona; Erin Brockovich; My Dog Skip; The Next Best Thing; The Sixth Sense; The Whole Nine Yards.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Boys Don't Cry; The Cider House Rules; Erin Brockovich; The Next Best Thing.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Beyond the Mat; Drowning Mona; Erin Brockovich; Final Destination; Mission to Mars; The Next Best Thing; Snow Day; Th Whole Nine Yards.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave. Eltingville (718-317-8300) *American Beauty; Boiler Room; The Cider House Rules; Drowning Mona Erin Brockovich; Final Destination; Mission to Mars The Ninth Gate; Snow Day; The Tigger Movie; Th Whole Nine Yards.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Erin Brockovich; Final Destination; Mission to Mars; My Dog Skip; The Next Bes Thing; The Whole Nine Yards.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *American Beauty Beyond the Mat; The Cider House Rules; Drowning Mona; Erin Brockovich; Final Destination; Mission to Mars; My Dog Skip; The Next Best Thing; Pitch Black Reindeer Games; Snow Day; The Whole Nine Yards.*

Museums, Societies, Etc.

American Museum of the Moving Image—3/4–3/12 "The Lifetime Series: Claire Denis." 3/25: *Nénette and Boni* (1988); *U.S. Go Home* (1994), shown with short, *Nice, Very Nice* (1995). 3/26: *Good Work* (1999); *Man No Run* (1989). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—Through 3/26: "Havana Film Festival." 3/27: "Peter Herzog Presents Pola Negri." *Hotel Imperial; Barbed Wire.* 32 Second Ave (212-505-5110); $8.

BAM Rose Cinemas—Through 3/27: "Philip Glass on Film." 3/21: *Mishima: A Life in Four Chapters* (1985). 3/22: *The Thin Blue Line* (1988). 3/23–24 *Mauvais Sang* (1986). Weekends from 3/25: "Herzog-Kinski: Clash of the Titans." 3/25–26: *My Bes Fiend* (1999), preceded by the short, *Please Kill Mr Kinski* (1999). 3/27: *Conspirators of Pleasure* (1997) 30 Lafayette Avenue, Brooklyn. (718-623-2770).

Cinema Classics—"Noir: Visions of Dark." 3/21–3/22: *T Men* (1948); 3/23–3/24: *Reckless Momen* (1943); 3/25–3/26: *Dark Passage* (1947); 3/27–3/28: *They Don't Believe Me* (1947). 332 E. 11th St (212-675-6692); $5.

Film Forum—Through 4/6: "Neo Noir." 3/21: *The Hot Spot* (1990); *The Underneath* (1994). 3/22–3/23: *Bad Lieutenant* (1992); *King of New York* (1990). 3/24–3/25: *Fireworks* (1998); *Sonatine* (1994). 3/26: *Body Heat* (1981); *Something Wild* (1986). 3/27: *Seven* (1995); *Blow Out* (1981). 209 W. Houston St. (212-727-8110); $9.

Film Society of Lincoln Center—(The Walter Reader Theater)—Through 3/31: *Fragments*Jerusalem* (1986–1996). 65 W. 65th St., plaza level (212-875-5600); $8.50, $5 members, $4.50 seniors, $3 "Movies for Kids."

Japan Society—Through 3/25: "New Films From Japan 2000." 3/22: *Jubaku: Spellbound* (1999). 3/25 *Cherish Your Smile* (1996). 333 E. 47th St. (212-832-1155); $8, $5 students and seniors.

Museum of Modern Art—Opening 3/24: "New Directors/New Films." 3/24: *A Pornographic Affair, Adrenaline Drive.* 3/25: *A Pornographic Affair, Adrenaline Drive; Hidden River; Idle Running, Suzhou River.* 3/26: *Hidden River; Idle Running, Suzhou River.* 3/27: *Nowhere to Hide; Voyages.* 11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 students and seniors, no admission fee for children 16 and under when accompanied by an adult.

Two Boots Pioneer Theater—3/21–3/27: *The Lifestyle.* 2/22 and 2/24: "Nightclubbing: Live From CBGB's 1975–1977." 155 E. 3rd St. (212-254-3300); $9, $6 seniors.

YWCA Cine-Club—"4 Women + Film." 3/25–3/26: *Promised Lands* (1974). 610 Lexington Ave., at 53rd St. (212-735-9717); $6 members, $7 nonmembers.

Photograph courtesy of BAM.

theater

Chekhov Vaudevilles...Repertorio Español

Broadway

Previews and Openings

ida—The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/23 opening. *Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).*

ontact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 3. In previews for a 3/30 reopening. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

openhagen—A major hit in London, Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 3/23 for a 4/11 opening. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

sus Christ Superstar—Yeah, he's the messiah, but what he really wants to do is sing in Tim Rice and Andrew Lloyd Webber's musical. $26–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 3/23 for a 4/16 opening. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

The Ride Down Mt. Morgan—In this revival of Arthur Miller's rarely produced play, Shakespearean star and Starfleet captain Patrick Stewart plays Lyman Felt, a businessman who marries a woman before divorcing his current wife—and is bedridden after a terrible accident. $55–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 3/21 for a 4/9 opening. Through 7/23. *Ambassador Theatre, 215 W. 49th St. (212-239-6200).*

The Wild Party—Toni Collette, Eartha Kitt, and Mandy Patinkin throw a Jazz Age bash in a new musical, the second this season with the same title and source, by Michael John LaChiusa and George C. Wolfe. $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2. In previews for a 4/13 opening. *Virginia Theatre, 245 W. 52nd St. (212-239-6200).*

Now Playing

Amadeus—Nearly two decades after its London and Broadway triumphs, Peter Shaffer's play returns, again directed by Sir Peter Hall. Michael Sheen purrs, hisses, and farts as Mozart; David Suchet plays his conniving nemesis, Salieri. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Music Box Theatre, 239 W. 45th St. (212-239-6200).*

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back. (No, not the mouse.) $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. Shortcomings notwith-

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the *TKTS booths, where discount tickets are available* (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

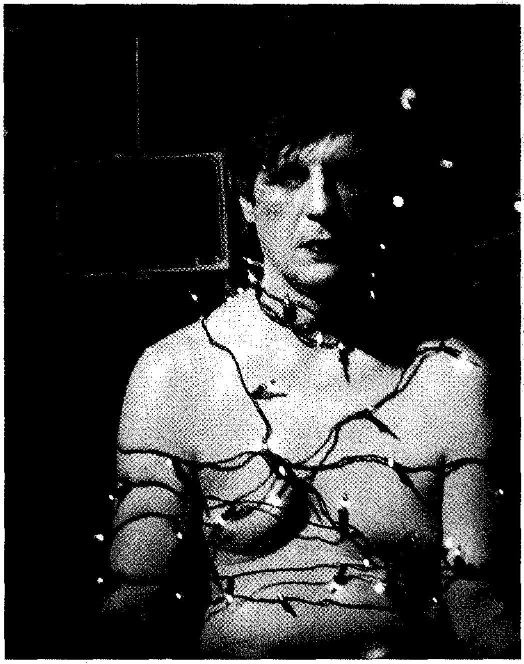
Previews Born Again

In 1971, the bravado of two ambitious twentysomethings, Tim Rice and Andrew Lloyd Webber, launched the outlandish 'Jesus Christ Superstar,' an over-the-top musical about the ultimate longhaired hippie (Glenn Carter, center, in white tee, with company). Christian groups raged, Jewish groups protested, the press scribbled, MCA promoted a record, and audiences packed the theater, propelling 720 Broadway performances and a West End production that surpassed 'Oliver!' as London's longest-running musical. Almost 30 years after its debut, some theater fans are still shaking their heads, wondering how this excessively campy musical became such a hit. Now you can see for yourself if, like polyester, the production can outlive the seventies, as previews of its first Broadway revival begin March 23. (See "Broadway.")

hotograph by Joan Marcus.

Onstage
Chekhov's Boogie Nights

Home to one of the best sex shops in New York as well as private coin-operated booths with 128 channels of salacious closed-circuit video, plus a burgeoning legit-theater showcase, the Show World porn palace may be the ultimate Times Square multiplex. As the director of Nada Show World's theater, Aaron Beall, says, "It's kind of funny, but Show World is really a model for the new Times Square—minus the adult entertainment." The mother of all sex clubs was shut down by the city in May, but now it seems to be thriving under Giuliani's 60/40 laws, which require that adult entertainment remain a minor percentage of any business. The corner of Eighth Avenue and 42nd Street is not just a beacon for your tired, your poor, and your horny masses: 60 percent or so of it has become a destination for Off-Off Broadway theater buffs. Upstairs, fans can check out *Chekhov Vaudevilles,* a festival of the playwright's early works presented by Beall and eight guest directors. The eleven-play marathon currently onstage is the product of Beall's "desire to rescue Chekhov from Stanislavsky." By next month, he promises, "we'll have a three-ring circus of Chekhov"—not just around the brass pole in the former Go-Go Room but in the mirrored Big Top and the former peep-show space of the mezzanine. Productions include the comic monologue *On the Harmful Effects of Tobacco* (performed by Paul Pierog, pictured), a sci-fi adaptation of *On the High Road,* and two vaudevilles in the style of *Tony 'n' Tina's Wedding.* But genres aren't the only barriers being crossed at Show World, says Beall: "We've seen some guys who go looking for the girls upstairs and wind up seeing a Chekhov vaudeville—and they like it." It works the other way, too: Beall says some of the "more intrepid" Chekhov admirers "do take a plunge and dive into a booth downstairs with a handful of tokens." (See "Off–Off Broadway.") **LOGAN HILL**



Photograph by Russell & Martir

standing, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—Eight lives and counting. $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Bebe Neuwirth. $20–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Dame Edna: The Royal Tour—Other performers have invented running stage personas for themselves like Australia's Barry Humphries and his Dame Edna Everage, but have they been this amusing? I am prepared to declare him the funniest man in today's theater. Also the funniest woman. (Simon: 11/2/99.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation, but the lead does have his haircut. $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 7. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* Featuring Julio Bocca, through 4/8. $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

Jackie Mason—Much Ado About Everything—Jackie Mason is not so funny as Dame Edna (who is?) but still damned funny. He is politically incorrect and glories in it with ecstatic gloat. (Simon: 1/17/00). $65–$55. Tues.–Sat. at 8, Sun. at 3. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

James Joyce's The Dead—Transferred from Playwrights Horizons, a musical adaptation of the short story by James Joyce, featuring a magnificent and diverse cast (which includes Christopher Walken, Stephen Spinella, and Marni Nixon) and the plaintive Irish melodies of Shaun Davey. Richard Nelson did the book and directs. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Belasco Theatre, 111 W. 44th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—A big helicopter stars in this *Madama Butterfly* adaptation. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

The Phantom of the Opera—The blockbuster. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Majestic Theater, 247 W. 44th St. (212-239-6200).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100).*

Riverdance—This revamped version returns to New York, featuring flamenco and South African vocals, along with Irish singer Brian Kennedy and dancers Pat Roddy and Eileen Martin. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Gershwin Theatre, 222 W. 51st St. (212-307-4100).*

Saturday Night Fever—Flared pants! $30–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Squonk!—This eclectic new production, which made its debut at the East Village's P.S. 122, may be a musical, but it's no *Footloose.* $45–$65. Tues.–Sa at 8, Wed. and Sat. at 2, Sun. at 3. In previews. *H len Hayes Theatre, 240 W. 44th St. (212-239-6200*

Swing!—The dance marathon begins, with requisit suspenders and flared skirts, in this new musica $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and *St. James Theatre, 246 W. 44th St. (212-239-6200)*

True West—*See Simon, p. 123.* $55. Tues.–Sat. at Wed. and Sat. at 2, Sun. at 3. *Circle-in-the-Squa Theatre, W. 50th St., West of Broadway (212-23 6200).*

Waiting in the Wings—Noël Coward's fiftieth pla (1960) still remains a minor gem in that bitter sweet mode at which Coward excelled. A piec about former star stage actresses living out the declining years in the Wings, a less-than-lavis retirement home, the play is a wise and compas sionate address of the problems of aging an death that confront us all. To miss this play (star ring Rosemary Harris and Lauren Bacall) woul be a major folly; not having a good time at it is virtual—no, a real—impossibility. (Simor 1/10/99). $25–$70. Tues.–Sat. at 8, Wed. and Sa at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th S (212-239-6200).*

Off Broadway
Previews and Openings

Betwixt—Solo artist David Cale opens his first due show, a musical tale of expatriate love performe with Cara Seymour. $20–$35. Tues.–Sat. at 8, Sun at 3 and 7. In previews for a 3/30 opening. *Theat @ St. Clements, 423 W. 46th St. (212-279-4200).*

The Hologram Theory—A mystical club-kid thriller b Jessica Goldberg. $30. Tues.–Sat. at 8, Sat. at 2, Sun at 3. In previews for a 3/27 opening. Throug 4/19. *McGinn/Cazale Theater, 2162 Broadway, 76th St. (212-279-4200).*

ouse Arrest—Anna Deavere Smith's latest one-woman show tracks the evolution of the American presidency. $45. Tues.–Sat. at 8, Sat. and Sun. at 2. In previews for a 3/27 opening. Through 4/8. *The Joseph Papp Public Theater, 425 Lafayette St. (212-239-6200).*

liss Lulu Bett—Zona Gale's 1920 play. $15–$25. Tues.–Thurs. at 7, Fri. and Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 3/26 opening. Through 4/23. *Mint Theater, 311 W. 43rd St. (212-315-0231).*

enderloin—City Center Encores! presents Jerry Bock and Sheldon Harnick's musical. $25–$65. Thurs.–Sat. at 8, Sat. at 2, Sun. at 6:30, Mon. at 6. $25–$65. 3/23–3/27. *City Center Theatre, 131 W. 55th St. (212-581-1212).*

he Waverly Gallery—Grand dame Eileen Heckert plays a Village art dealer who is forced to give up her gallery because of her age in a new play by Kenny Lonergan, author of *This Is Our Youth* and the recent Sundance hit *You Can Count on Me.* $40–$55. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. In previews for a 3/22 opening. *Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).*

Now Playing

he Altruists—A new play by Nicky Silver that proves that those Volvo-driving Upper East Side philanthropists are just as screwy as you'd expect. $40. Mon.–Fri. at 8, Sat. at 5 and 9. Through 4/8. *Vineyard Theatre, 108 E. 15th St. (212-353-0303).*

merican Buffalo—*See Simon, p. 123.* $50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Through 5/21. *Atlantic Theater, 336 W. 20th St. (212-239-6200).*

ncestral Voices—A. R. Gurney's family story about divorce in a Buffalo family (Grandma leaves Gramps for his best friend) returns to Lincoln Center, with a rotating cast of Broadway veterans assuming the key roles. This is a reading only, so most actors will have scripts firmly in hand. Now featuring Irene Worth. $45. Sun. at 7:30, Mon. at 8. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

rms and the Man—Roger Rees directs the Roundabout Theater's revival of George Bernard Shaw's comic drama of bullets and bonbons. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 4/30. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

ad Boy Nietzsche—Richard Foreman pays tribute to Friedrich Nietzsche. $15. Tues., Thurs.–Sun. at 8. Through 4/30. *Ontological Theatre at St. Mark's Church, 131 E. 10th St. (212-533-4650).*

he Big Bang—In this backstage comedy, actors Jed Feuer and Boyd Graham present a backer's audition for a musical about the history of humanity. $45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

lue Man Group: Tubes—Smart silliness. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

omb-itty of Errors—A funky-fresh "add-rap-tation" of the Bard's classic. $20–$35. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. *45 Bleecker St. (212-307-4100).*

arnival Knowledge—Rob Faust and Faustwork present comic-performance pieces like the Fred Astaire–inspired "Gingerella" and the autobiographical "For True." $35. Wed. and Thurs. at 8, Fri. and Sat. at 8 and 10, Sun. at 3. Through 3/26. *Flea, 41 White St. (212-532-8887).*

eltic Tiger (Me Arse)—Two Irish Americans return to Dublin. $25–$30. Wed.–Sat. at 8, Sun. at 3. Through 3/31. *Irish Arts Center, 553 W. 51st St. (212-581-4125).*

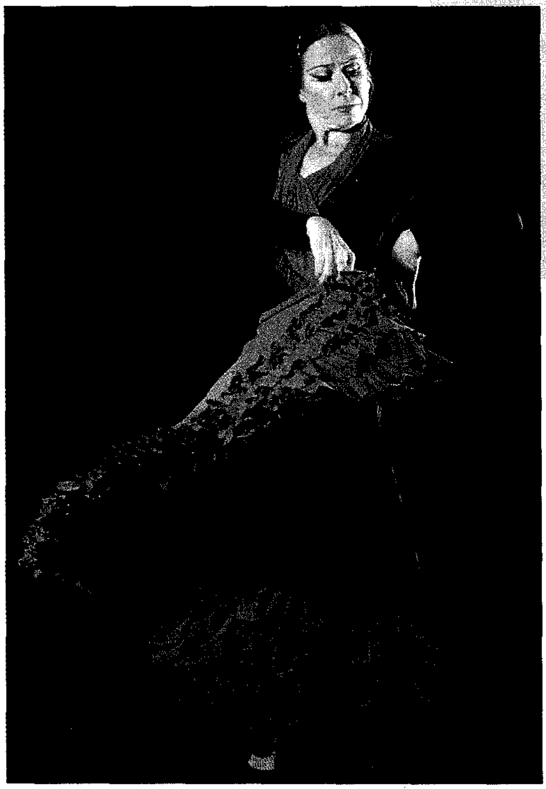
The Countess—Gregory Murphy's drama about the love triangle between John Ruskin, his wife, and painter John Everett Millais. $40–$55. Tues.–Sat. at 8, Wed. at 2:30, Sat. at 3, Sun. at 3. *Samuel Beckett Theatre, 410 W. 42nd St. (212-307-4100).*

The Country Boy—John Murphy's 1959 story about an American who returns home to Ireland. $30–$35. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 4/2. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

Dinner With Friends—Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) $30–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

The Director—In Nancy Hasty's new play, a once-famous director has fallen from grace and is working as a janitor, until a young playwright enlists his skills—theatrical, that is, not custodial. Starring John Shea. $25–$35. Mon.–Sat. at 8, Sat. at 3. *Arclight Theatre, 152 W. 71st St. (212-279-4200).*



The Donkey Show—A loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. $35. Thurs.–Sat. at 8 and 10:30, Sun. at 8. *El Flamingo, 547 W. 21st St. (212-307-4100).*

An Empty Plate in the Café du Grand Boeuf—In Michael Hollinger's new play about a gourmand's hunger strike, the cast is led by George Wendt, a *Cheers* vet known best to couch potatoes and bar jockeys as "Norm!" $40. Call for schedule. Through 3/25. *Primary Stages, 354 W. 45th St. (212-333-4052).*

Enough About Me: An Unauthorized Autobiography—Downtown diva Varla Jean Merman, who may or may not be the love child of Ernest Borgnine and Ethel Merman, reveals all the aorta-bursting heartache that festers behind her dazzling persona. $25. Fri. and Sat. at 11, Sun. at 7. *Chelsea Playhouse, 125 W. 22nd St. (212-307-4100).*

Fantasticks—The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

Forbidden Broadway Cleans Up Its Act—The long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

Fuddy Meers—This is a deftly zany absurdist comedy by David Lindsay-Abaire, a young but already much-produced playwright. The heroine, Claire, suffers from psychogenic amnesia, waking up every morning as a blank slate, on which her husband and Kenny, her teenage son from a former marriage, must imprint the facts of her life, only to have her forget them overnight. The evening explodes with laughter, magisterially provided by J. Smith-Cameron and others. (Simon: 11/15/99.) $19.50–$50. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 at 7. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

Opening Translations

For over three decades, Repertorio Español has been producing theater for Spanish-speaking audiences—and, more recently, English-speakers, thanks to translators and nifty headsets. To kick off its thirty-second season, the theater presents repertory performances of plays by Federico Garcia Lorca, Carmen Rivera, and Adolpho Vazquez, and, beginning March 21, dance with celebrated flamenco and Spanish dancer Pilar Rioja (pictured). (See "Off–Off Broadway.")

Fully Committed—For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, and exuberantly enacted by Mark Setlock, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

Hedwig and the Angry Inch—A German transsexual achieves self-actualization and tabloid fame through songwriting in this brave, beautiful rock musical by John Cameron Mitchell. Stephen Trask did the catchy music and lyrics; now starring Matt McGrath. $19.99–$49.50. Mon., Wed., Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 7. Opened: 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

I Love You, You're Perfect, Now Change—This musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. at 2:30, Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Imperfect Love—Screenwriter-playwright Brandon Cole's romantic farce. $35. Tues.–Sat. at 8, Sun. at 7. Through 4/16. *New York Performance Works, 128 Chambers St. (212-969-0166).*

It's Impossible to Sing and Play the Bass—Jay Leonhart (thrice named "Most Valuable Bassist" by the National Association of Recording Arts and Sciences)

hotograph by Gerry Goodstein.

performs twenty of his songs in this new musical. $20–$40. Mon. and Thurs.–Sat. at 8, Fri. and Sat. at 10:30, Sun. at 3 and 7:30. *Jewel Box Theatre, 323 W. 44th St. (212-239-6200).*

Joyful Noise—Tim Slover's musical play. $44–$50. Mon.–Sat. at 8, Wed. and Sat. at 2. Through 3/25. *Lamb's Theatre, 130 W. 44th St. (212-239-6200).*

Kiki & Herb: Playing for Time—The downtown duo open their first open-ended run, after practically reinventing cabaret theater with renditions of crooner classics and slightly less Algonquin tunes by the likes of Patti Smith, Suicidal Tendencies, and Christina Aguilera. $12–$15. Fri–Sun. at 7:30. *Fez, 380 Lafayette St. (212-533-2680).*

King Without a Castle—A champion chess player fights off the ghosts of his past. $15–$20. Wed.–Sat. at 8, Sat. at 2, Sun. at 2 and 6:30. *Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).*

The Moment When—James Lapine's new play about the entwined lives of a book-jacket illustrator, a novelist, and an agent's assistant. $37.50. Tues.–Sat. at 8, Sat. at 3. Through 3/26. *Playwrights Horizons, 416 W. 42nd St. (212-279-4200).*

Monster—Eek! Frank Hertle's comic mystery about small-town insecurities. $35. Wed.–Sat. at 8, Sun. at 3. Through 4/16. *Kaufman Theater, 534 W. 42nd St. (212-244-7529).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes, now transferred from a successful run at the Algonquin Hotel. $50–$80. Mon., Wed.–Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

Over the River and Through the Woods—A comedy by Joe DiPietro about four meddling grandparents. $47.50. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Saturday Night—Kathleen Marshall, artistic director of the Encores! series at City Center, directs Stephen Sondheim's first musical, a tale about a Flatbush native who craves success in the city. $61. Tues. and Thurs.–Sat. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. Through 3/26. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*

Secrets Every Smart Traveler Should Know—Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel. (Simon: 12/15/97.) $20–$55; optional dinner 90 minutes before curtain. Mon. and Wed.–Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 327 W. 44th St. (212-239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave. (212-477-2477).*

Taking a Chance on Love—A musical revue about the life of composer John LaTouche. $40. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Through 3/26. *Theatre at Saint Peter's, 619 Lexington Ave., at 54th St. (212-239-6200).*

The Tale of the Allergist's Wife—Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. Linda Lavin, for whom the admiring Busch wrote Marjorie as, he says, a kind of King Lear, is that and more: Lady Macbeth, Willy Loman, Lydia Languish, and, better yet, herself at her dizzying best. (Simon: 3/13/00). $50. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).*

The Time of the Cuckoo—The classic romantic comedy about an American woman in Venice (Debra Monk) who falls for a shopkeeper (Olek Krupa). By Arthur Laurents. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

Try to Remember: A Look at Off Broadway—Accomplished golden gal Rita Gardner looks back on 40 years in the theater. $30. Sat. at 10. *Sullivan Street Playhouse, 181 Sullivan St. (212-674-3838).*

The Vagina Monologues—Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc. Featuring Shirley Knight, Andrea Martin, and Alanis Morisette through 4/2. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Waste—*See Simon, p. 123.* $10–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *American Place Theater, 111 W. 46th St. (212-239-6200).*

What You Get and What You Expect—Christopher Ashley (*The Country Club, Currently of Palm Beach*) directs Jean-Marie Besset's play about two architects vying for the world's first extraterrestrial commission: a monument on the moon. $45. Tues.–Sun. at 8, Sat. and Sun. at 3. *New York Theatre Workshop, 79 E. 4th St. (212-460-5475).*

The Wild Party—The first of two new musicals with the same title, based on Joseph Moncure March's raucous Jazz Age poem about a soirée that ends in a police bust. Book, music, and lyrics by Andrew Lippa. $60. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. *MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's Holy Sonnets? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. For this play alone, she should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) Now starring Lisa Harrow. $40–$55. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. Union Square Theatre, 100 E. 17th St. (212-307-4100).

Zona, the Ghost of Greenbrier—A West Virginia courtroom drama. $15–$30. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. Through 4/16. *Hudson Guild Theatre, 441 W. 26th St. (212-532-8887).*

Off-Off Broadway

Birdseed Bundles—Ain Gordon's newest play, directed by Michael Sexton. $20. Tues.–Sat. at 8, Sun. a 3. Through 4/2. *Dance Theater Workshop, 219 W 19th St. (212-924-0077).*

Chekhov Vaudevilles—Eleven vaudevilles. $15–$20 Call for schedule. *Nada Show World Theater, 42n St. and Eighth Ave. (212-586-7829).*

Coming Into Passion—Playwright-actress Jude Narita's one-woman play about Asian women. $20 3/25 at 8, 3/26 at 2. *Flushing Town Hall, 135–13 Northern Blvd. (718-463-7700).*

Dressing Room—A new musical comedy abou backstage shenanigans. $30. Tues. at 8, Sat. at 2. I previews for a 4/11 opening. *SoHo Playhouse, 1 Vandam St. (212-239-6200).*

Johannes Dokchtor Faust—Czechoslovak-America Marionette Theater presents the devilish classic $12. Thurs.–Sun. at 7:30. 3/23–4/9. *La MaM E.T.C., 74A E. 4th St. (212-475-7710).*

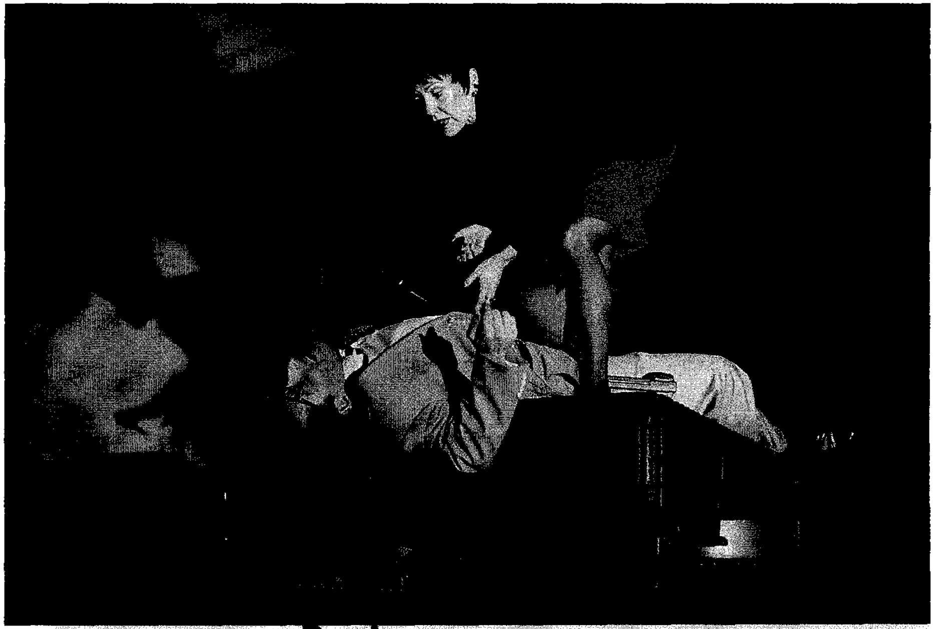
Las Horas De Belén—Mabou Mines evokes the history of women imprisoned in a Mexican Roma Catholic "sanctuary." $30. 3/21–3/26 at 8:30. *P.S 122, 150 First Ave. (212-477-5288).*

Monday Night Magic—Downtown abracadabra $25–$27.50. Mon. at 8. *Sullivan Street Playhouse 181 Sullivan St. (212-307-4100).*

North Atlantic—The Wooster Group's no-holds-barred satire. $25–$30. Tues.–Sun. at 8. *Performin Garage, 33 Wooster St. (212-966-3651).*

Please Everything Burst—Writer-performer Mike Albo's latest one-man show. $15. Thurs. and Sat. a 7:30, Fri. at 10:30. Through 4/1. *P.S. 122, 150 Firs Ave. (212-477-5288).*

Repertorio Español—Several performances in repertory. $15–$40. Call for schedule. *Gramercy Art Theatre, 138 E. 27th St. (212-889-2850).*



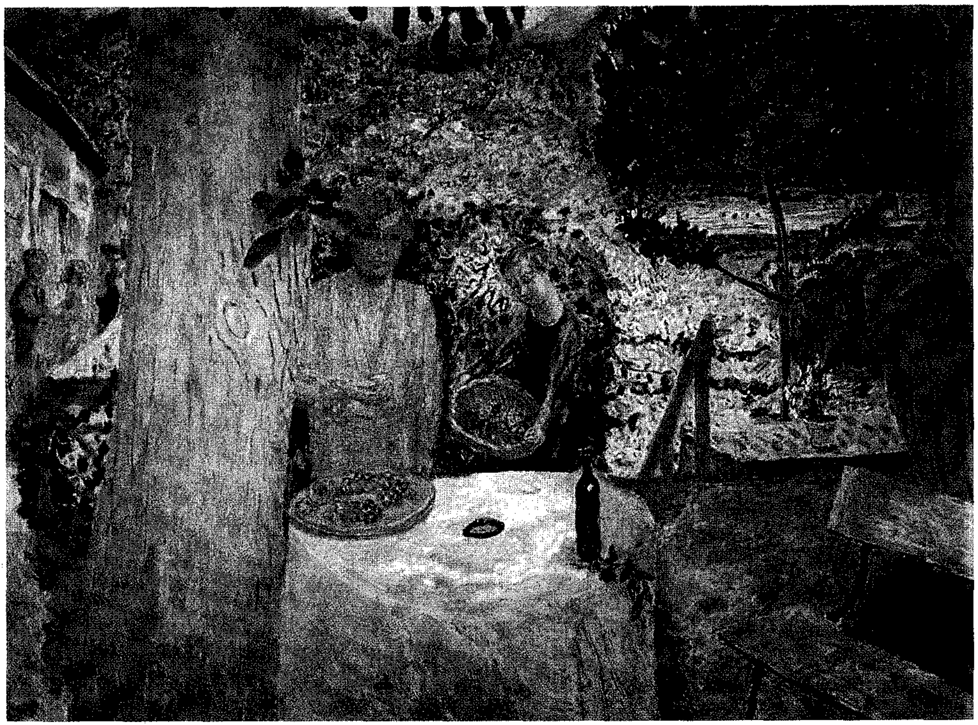
Previews
Moonstruck

In Jean-Marie Besset's new play 'What You Get and What You Expect,' two French architects battle over the commission to build the first monument on the moon—and a member of the judging committee (Pamela Payton-Wright, with Peter Jacobson) puts her foot down. The production is helmed by Christopher Ashley, the director who recently presented the idle rich of 'The Country Club.' Opens March 20 at the New York Theatre Workshop. (See "Off Broadway.")

Photograph by Joan Marcus

art

Vanitas Personae....Painters in Paris



On Air **Expect to find all the usual suspects in "Painters in Paris: 1895–1950"—a surfeit of Bonnards (above, *The Terrace at Vernonnet,* 1939), Balthuses, Matisses, Picassos, and Soutines. Still, the Met's collection—from which this exhibition was drawn—is fascinating for the number of wonderfully quirky School of Paris works it boasts, by Chagall, Segonzac, Vallotton, and others. At the Metropolitan Museum of Art, 1000 Fifth Avenue; through December 31.**

Galleries

Solos

Madison Avenue and Vicinity

lancy Graves—Paintings, sculptures, and works on paper made by the artist (1940–1995) between 1971 and 1989 and whose forms and images draw on the natural world; through 4/20. Knoedler, 19 E. 70th St. (212-794-0550).

errick Guild—Paintings that depict loaves of bread isolated against dark, ambiguous backgrounds; through 4/22. Stone, 113 E. 90th St. (212-987-4997).

lenry Lamb—A selection of watercolors and drawings by the British artist (1883–1960), who was associated with the Bloomsbury Group, including self-portraits; portraits of his friends; genre scenes of his family; and landscape views of Sancerre, France, and Coombe Bissett, near Salisbury in Wiltshire, England; through 4/15. Davis & Langdale, 231 E. 60th St. (212-838-0333).

on Porcaro/Joseph Di Giorgio—Stone-and-metal sculptures/Paintings of New York at night. Through 4/1. Kouros, 23 E. 73rd St. (212-288-5888).

erhard Richter—A selection of the German artist's early paintings from the sixties and seventies; through 4/22. Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

steban Vicente—Drawings and collages from the fifties and sixties by the artist, who is now 97 and one of the last surviving members of the New York School; through 4/15. Berry-Hill, 11 E. 70th St. (212-744-2300).

57th Street Area

eorge Baselitz—New paintings that depict dogs rendered in agitated impasto brushstrokes or portraitlike in black on veils of white and cream-colored enamel and continue the artist's trademark compositional device of inverting his subjects; 3/24–4/22. PaceWildenstein, 32 E. 57th St. (212-421-3292).

tephen Brown—Recent paintings, including portraits of artists, nudes of the artist's wife, still-lifes, and landscapes; through 4/8. Forum, 745 Fifth Ave. (212-355-4545).

nthony Caro—Painted steel sculptures made between 1964 and 1972; through 4/22. Ameringer/Hooward, 41 E. 57th St. (212-935-1110).

idney Goodman—Figurative paintings from the past three years; through 4/8. ACA, 41 E. 57th St. (212-644-8300).

hilip Guston—Small paintings on panel from the seventies; through 4/5. McKee, 745 Fifth Ave. (212-688-5951).

ohn Heliker—Drawings of landscapes, figures, and interiors; through 5/15. Kraushaar, 724 Fifth Ave. (212-307-5730).

vonne Jacquette—Recent paintings of aerial views of New York and Chicago; through 4/8. DC Moore, 724 Fifth Ave. (212-247-2111).

ane Freilicher—Paintings and works on paper that depict views from the artist's studio windows in Manhattan and Long Island; through 4/22. De Nagy, 724 Fifth Ave. (212-262-5050).

enise Mickilowski/Thomas Cordell—Still-life paintings/Paintings of landscapes and city views in Europe, Asia, and America. Through 4/15. Fischbach, 24 W. 57th St. (212-759-2345).

ika Mutal—New stone sculptures; through 4/8. Haime, 41 E. 57th St. (212-888-3550).

David Novros—Recent paintings on sheets of copper; through 4/1. McGrath, 20 W. 57th St. (212-956-3366).

William Stewart—Paintings that depict figures in deep introspection; through 4/8. Wright, 41 E. 57th St. (212-702-0132).

Ursula Von Rydingsvard—New sculptures made of laminated cedar; through 4/29. Lelong, 20 W. 57th St. (212-315-0470).

Paul Waldman—New paintings and sculpture inspired by a trip to India; through 4/1. Helman, 20 W. 57th St. (212-245-2888).

Andy Warhol and Cecil Beaton—Fashion illustrations and other drawings by Warhol from the fifties and sixties and drawings for stage designs by Beaton from the same period; through 5/20. Sheehan, 20 W. 57th St. (212-489-3331).

Beatrice Wood/Jean-Pierre Larocque—Ceramic works by both; through 4/1. Clark, 24 W. 57th St. (212-246-2205).

SoHo and TriBeCa

Bill Beckley—Photo-text works from the late seventies to the present; through 4/8. Gibson, 568 Broadway (212-925-1192).

Christine Borland—A video projection, sculptures, and photographs that examine issues of genetic research, human engineering, and mortality, by the Scottish-born artist; through 4/15. Kelly, 43 Mercer St. (212-343-2405).

David Bunn—"Double Monster," a new work from an ongoing project for which the artist has paired catalogue cards from the Los Angeles Central Library with the obsolete card catalogue from the Mutter Museum in Philadelphia, a nineteenth-century medical museum of pathological specimens; through 4/22. Alexander, 59 Wooster St. (212-925-4338).

Tom Burckhardt/Gaines Peyton—New works on paper that draw on Asian art, pre-Columbian objects, and fun-house murals/Paintings of birds and other wildlife set against abstract color fields; 3/23–4/29. Bridgewater/Lustberg & Blumenfeld, 560 Broadway (212-941-6355).

Chuck Close—New portrait paintings of artists; through 4/29. PaceWildenstein, 142 Greene St. (212-431-9224).

Casey Cook—Paintings that combine figures, line, and text and use colors that suggest corporate lounges; through 4/22. Lehmann Maupin, 39 Greene St. (212-965-0753).

Rosalyn Drexler—Paintings from 1962 to 1999 by this artist and playwright whose emblematic film noir–like images of the sixties anticipated the paintings of Robert Longo, Richard Bosman, and other contemporary artists; through 4/8. At Algus,

hotograph courtesy of the Metropolitan Museum of Art.

25 Thompson St. (212-966-1758) and Davies, 23 Commerce St. (212-243-6840).

Jackie Ferrara—Small sculptures, drawings, and models by this sculptor who is known for her large-scale public commissions; through 4/22. Taylor/TZ'Art, 470 Broome St. (212-966-9059).

Eberhard Havekost—Paintings that depict fragments of views of walls, windows, and doorways as they might be observed by a surveillance camera; through 4/22. Kern, 558 Broadway (212-965-1706).

Carolanna Parlato—New paintings; through 4/29. Pelavin, 13 Jay St. (212-925-9424).

Rebecca Purdum—New abstract paintings; through 4/22. Tilton, 49 Greene St. (212-941-1775).

Orit Raff—An installation of photographs and sculptures that transforms the gallery into a classroom; through 4/8. Saul, 560 Broadway (212-431-0747).

Mark Tansey—New graphite drawings; through 4/1. Marcus, 578 Broadway (212-226-3200).

Chelsea

Rita Ackermann/Michael Lazarus—New paintings by both. Through 4/15. Rosen, 525 W. 24th St. (212-627-6000).

Alighiero e Boetti—A survey of the Arte Povera artist's works on paper, including his largest watercolor, *Da Mille a Mille,* a mathematical work based on the laws of numerical progression; through 4/8. Gladstone, 515 W. 24th St. (212-206-9300).

Andy Collins—New paintings that depict familiar shapes in suspended animation; through 4/22. Audiello, 526 W. 26th St. (212-675-9082).

Elise D'Arrigo/Victor Pesce—New ink drawings on Japanese paper/New still-life paintings that depict objects in backgrounds stripped of superfluous detail. Through 4/15. Harris, 529 W. 20th St. (212-463-9666).

John Descarfino—Recent paintings and works on paper; through 4/8. Schoormans, 508 W. 26th St. (212-243-3159).

Renée Green—A recent video-film titled *Some Chance Operations* that uses silent film as a format for investigating memory; through 4/8. Hearn, 530 W. 22nd St. (212-727-7366).

David Ireland—Sculptures, objects, photographs, and drawings spanning the past 25 years of the San Francisco artist's career; through 4/15. Shainman, 513 W. 20th St. (212-645-1701).

David Ivie—Small paintings that use a pale palette of colors to depict mysterious events; through 4/1. Maynes, 529 W. 20th St. (212-741-3318).

Jay Kelly—Reductive images of landscape and architecture in pastel and graphite on vellum; through 4/16. Kempner, 501 W. 23rd St. (212-206-6872).

Anselm Kiefer—New paintings and two lead "bookcase" sculptures; through 4/15. Gagosian, 555 W. 24th St. (212-741-1111).

Kocheisen + Hullmann—Collaborative paintings of subject matter drawn from everyday life; through 4/6. Nosei, 530 W. 22nd St. (212-741-8695).

Judy Ledgerwood/Jeremy Blake—Abstract paintings whose shapes and compositions echo the rhythms and improvisational riffs of jazz/A DVD projection. Through 4/15. Feigen Contemporary, 535 W. 20th St. (212-929-0500).

Paul Etienne Lincoln—An installation titled *Ignisfatuus* that takes its inspiration from the opera soprano Rosa Ponselle (1897–1981) and incorporates acoustic, mechanical, and chemical activity determined by lunar cycles, through 4/15, at Alexander and Bonin, 132 Tenth Ave. (212-367-7474), and mechanized characters from the artist's ongoing series, "The World and Its Inhabitants," through 4/22, at Burgin, 243 W. 18th St. (212-462-2668).

Iñigo Manglano-Ovalle—New installations that incorporate video, photographs, and objects; 3/23–4/29. Protetch, 511 W. 22nd St. (212-633-6999).

Tracey Moffatt—"Invocations," a group of photo-silkscreen images shot on location in New York City for which the artist used a stage set and actors; through 4/8. Marks, 523 W. 24th St. (212-243-0200).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Matt Mullican—An installation that transforms the gallery into a full-scale model of coded elements; through 4/15. Urbach Architecture, 526 W. 26th St. (212-627-0974).

Angelina Nasso—Abstract paintings; through 4/1. Silverstein, 520 W. 21st St. (212-929-4300).

Ester Partegàs/Donna Nield—A three-field slide projection based on a series of animated drawings that depict a plastic supermarket bag moving across the sky/New sculpture; 3/23–4/24. De Chiara/Stewart, 521 W. 26th St. (212-967-6007).

Ellen Phelan—Recent still-life paintings and works on paper; through 4/1. Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Tim Rollins & K.O.S.—New large-scale paintings inspired by classic works of literature, by the artist-teacher and his student team; through 4/15. Baumgartner, 418 W. 15th St. (212-633-2276).

Ugo Rondinone—"Target" paintings, a film installation, and large-scale color photographs by the Swiss artist; through 4/15. Marks, 522 W. 22nd St. (212-243-0200).

Cary Smith—Recent paintings that depict vertical bands of vivid color; through 4/15. Eller, 529 W. 20th St. (212-206-6411).

Amy Steiner/Dodi Wexler—New color photographic portraits/Paper constructions that incorporate 3-D, photographs, and natural and found materials; 3/24–4/22. Klagsbrun, 526 W. 26th St. (212-243-1059).

Marina Temka—A video and photographs made in rural France, where the artist lived with her fiancé in the summer of 1999; through 4/8. Lynch, 147 W. 29th St. (212-967-7584).

Dan Walsh—New abstract paintings that combine lines, squares, and circles both as outlines and concrete shapes; through 4/15. Cooper, 534 W. 21st St. (212-255-1105).

Otto Zitko—An on-site wall drawing and paintings on aluminum panels; through 4/15. Cheim & Read, 521 W. 23rd St. (212-242-7727).

Other

Doug Edge—Works by the California artist that combine photography, sculpture, and painting; through 4/8. Mansion, 54 St. Marks Place (212-505-7055), Wed.–Sat. 12–6.

Group Shows

Madison Avenue and Vicinity

Wildenstein—19 E. 64th St. (212-879-0500). Still-life compositions by nineteenth- and twentieth-century French artists, among them Bonnard, Braque, Gauguin, Leger, Morisot, Vuillard; through 4/1.

57th Street Area

Cohan—41 W. 57th St. (212-755-7171). Sculptures by Beuys, Judd, Koons, Paik; through 4/1.

Rosenfeld—24 W. 57th St. (212-247-0082). New mixed-media assemblages by Bettye Saar; "True Grit," paintings, drawings, and assemblages dating from the fifties through the early seventies, by Bourgeois, Bontecue, DeFeo, Falkenstein, Grossman, Nevelson, Spero; through 5/9.

Spanierman—45 E. 58th St. (212-832-0208). "America Gone Modern: From the Twenties Through the Sixties," works by Avery, Bisttram, Calder, Marin, Morris, Sheeler, Tobey, others; through 4/29.

SoHo and TriBeCa

Dorsky—379 W. Broadway (212-966-6170). Drawings, maquettes, and other artworks relating to environmental sculptures, by Goldsworthy, Long, Nash, Nemitz, Sonfist, Zimmerman; through 4/29.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (212-691-5956). *EQuinox,* a computer-animated installation by Susan Dallas-Swann, Gerald, Zlata Baum, and Jamy Sheridan, through 4/29; "Con
versation" exhibition of works by Martha Kelle
and Karen Shaw, through 4/30.

Kasmin—293 Tenth Ave. (212-563-4474). Painting
by Baechler, de Goode, Fonseca, McClellanc
Moix, Nares; through 4/8.

White Columns—320 W. 13th St. (212-924-4212
"Posers," works that explore the representation c
self through assuming the role of a character, b
Arnardóttir, Burke, Chesnut, Goicolea, Levy, oth
ers; 3/24–4/30.

Photography

Juan Carlos Alom—Recent work by the Cuban pho
tographer that explores hidden violence
3/23–5/6. Throckmorton, 153 E. 61st St. (212
223-1059)

Americas Society—680 Park Ave. (212-249-8950
"Picturing Guatemala: Images From the CIRM
Photography Archive, 1870–1997," the first exhi
bition to explore the history of photography i
Guatemala, including, among other works, a pho
tographic album by Eadweard Muybridge fron
1875 and images by the nineteenth-centur
ethnographic photographers Emilio Herruger an
Alberto Valdeavellano; through 4/16.

Benrubi—52 E. 76th St. (212-517-3766). "Wa
Street: A Journal," a survey of photographs of Nev
York's financial district taken between 1916 an
the present by Abbott, Baril, Feininger, Newman
others; through 4/8.

John Brill—Recent silver prints; through 4/15. Ken
67 Prince St. (212-966-4500).

Walter Chappell—Photographs taken between 196
and 1978 that follow in the modernist tradition c
Alfred Stieglitz, Edward Weston, and Ansel Adams
by the photographer, who was chief curator of th
George Eastman House in Rochester for man
years; through 4/1. Roth Horowitz, 160A E. 70t
St. (212-717-9067).

Chuck Close—New work, including color digita
ink-jet portraits of artists, black-and-white digita
ink-jet prints of actors, and daguerreotype self
portraits and diptychs of nude torsos; throug
4/22. Pace/MacGill, 32 E. 57th St. (212-759
7999).

Stanley Greenberg/Julius Shulman—Large forma
black-and-white photographs of New York's in
frastructure/Architectural photographs taken i
Los Angeles between 1958 and 1960 that draw at
tention to the photographer's use of people to de
fine a building's scale. Through 4/8. Richardson
560 Broadway (212-343-1255).

ICP—1130 Fifth Ave., at 94th St. (212-860-1777
Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contri
bution from 5–8), Sat. and Sun. 12–6; $6, $4 stu
dents and seniors. "Picturing Business: The Pho
tography of *Fortune,* 1930–1965." Photographs b
Margaret Bourke-White, Walker Evans, Rober
Frank, and others that were commissioned for th
magazine founded by Henry R. Luce in 193
through 4/9. . . . "Gary Schneider: Genetic Self
Portrait." A series of fourteen works comprisin
55 photographs that depict the artist's transforma
tions of X-ray images of his own genetic materi
als; through 4/9.

Robert Glenn Ketchum—Landscape photographs b
Ketchum and embroideries based on his pho
tographs by the Suzhou Embroidery Research In
stitute of Mainland China; through 5/13. Carte
560 Broadway (212-966-1933).

Laurent Elie Badessi—Black-and-white photograph
of nudes in dramatic landscapes; 3/23–4/29
Cristinerose, 529 W. 20th St. (212-206-0297).

Antonio Lopez—Fashion drawings and photograph
by the Puerto Rican–born fashion illustrato
(1943–1987) who worked for *Women's Wear Dail*
the New York *Times, Harper's Bazaar,* and othe
publications; through 4/15. Staley-Wise, 56
Broadway (212-966-6223).

Danny Lyon—Vintage prints from the photographer
"Texas Prison Series" of the late sixties; throug
4/22. Houk, 745 Fifth Ave. (212-750-7070).

Michal Macku—Manipulated photographs by
Czech artist; through 4/28. Stevenson, 338 W. 23r
St. (212-724-9315).

Mary Ellen Mark—Images of idiosyncratic moment drawn from the last 35 years of the photographer's work; through 4/22. Greenberg, 120 Wooster St. (212-334-0010).

David Plowden/Zeke Berman—A survey of the photographer's images of American cityscapes, small towns, steam engines, and bridges/Early still-life compositions by the conceptual artist. Through 4/29. Miller, 20 W. 57th St. (212-397-3930).

Barbara Pollack/Susan Daboll—Recent color work by both, including portraits by the former and images of the natural world by the latter. Through 4/9. E-3, 47 E. 3rd St. (212-982-0882).

Louis Robert—The French photographer's portraits and views of landscape and architecture from the early 1850s; through 4/15. Zabriskie, 41 E. 57th St. (212-752-1223).

Gary Schneider—"Specimen Drawings," large prints made from microscope slides; through 4/22. Barefoot, 580 Broadway (212-625-8899).

oseph Sudek—Works by the Czech master from the Brumlik Collection, including landscapes, tree studies, modernist still-lifes, the interior of St. Vitus Cathedral under reconstruction, and images of his garden shot from his studio window; through 4/15. Klotz, 22 E. 72nd St. (212-327-2211).

Simon Watson—Images of an abandoned nineteenth-century interior and an Alaskan forest; through 4/8. Anderson, 453 W. 17th St. (212-463-0970).

ocko Weyland—Recent color photographs of ramps and other structures made specifically for skateboarding; through 4/15. Martz, 529 W. 20th St. (212-206-3686).

Museums

American Craft Museum—"Defining Craft 1: Collecting for the New Millennium." A selection of works from the museum's permanent collection and works that have been promised as gifts; through 5/7. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Capturing Time: The New York Times Capsule." An exhibition presented in collaboration with the New York *Times* that features nearly 50 design proposals received in a *New York Times Magazine* competition; through 3/26. . . . "Body Art: Marks of Identity." The history of body art in the U.S., Europe, Africa, New Zealand, and elsewhere, highlighting objects and practices dating back to circa 2000 B.C.; through 8/30. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown—"Spiritual Perfection: Religious Sculpture of South and Southeast Asia." Sculpture from the Mr. and Mrs. John D. Rockefeller III Collection of the Asia Society; through 4/1. 502 Park Ave., at 59th St. (212-288-6400), Mon.–Sat. 10–6; $4, $2 students and seniors (free Mon.–Fri. 12–2).

Bard Graduate Center for Studies in the Decorative Arts—"Roman Glass: Reflections on Cultural Change." More than 200 glass works from the collection of the University of Pennsylvania Museum of Archeology and Anthropology that were made in Rome between the late second century B.C. and the early seventh century A.D.; 3/23–6/11. 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Brooklyn Museum of Art—"Realm of Marvels: Building Collections for the Future." Works from almost every major area of the museum's holdings, representing nearly every culture and almost all of recorded time; through 6/18. . . . "African Masterworks From the Collection of Beatrice Riese." African art collected by the painter Beatrice Riese, who has lived in New York since 1949; 3/24–9/10. . . . "The Guennol Collection: Cabinet of Wonders." Olmec jade carvings, pre-Columbian textiles, American folk art, and works by de Kooning, Cornell, and other twentieth-century artists that were given to the museum by Alastair Bradley Martin and his wife, Edith Park Martin; through 5/7. . . . "One Hundred Famous Views of Edo." An exhibition of a rare complete set of Utagawa Hiroshige's 1856–58 woodblock-print series from the museum's permanent collection; through 4/23. . . . "Artists Books." Fifty books made in the nineties by Brooklyn-based artists, among them Louise Bourgeois, Doug Beube, and Janet Zweig; through 4/16. . . . "Carved Memories: Tombstones of the Russian Jewish Pale, Photographs by David Goberman." Images of Jewish tombstones in Russia taken over a period of 75 years; through 4/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

Photography
Self-Possessed

"Vanitas Personae" takes a look at artists who've pushed self-portraiture to the limits, from the work of the Comtesse de Castiglioni (pictured), who had the photographer Pierre-Louis Pierson shoot her as various characters between 1856 and 1895, to Surrealist Claude Cahun's gender-bending self-representations of the thirties to contemporary artist Sophie Calle's text-and-photo documents of her daily life. At Robert Miller Gallery, 524 West 26th Street; through April 1.

Photograph courtesy of Robert Miller Gallery.

China Institute—"Dawn of the Yellow Earth: Ancient Chinese Ceramics From the *Meiyintang* Collection." Sixty-three works from Chinese cultures dating from the Neolithic period to the Warring States (5000–300 B.C.E.); through 6/18. 125 E. 65th St. (212-744-8181), Mon.–Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5; free.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"National Design Triennial: Design Culture Now." Recent works by 83 American designers and design firms; through 8/6. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, *free admission*); $8, $3 *students and seniors.*

Dahesh Museum—"Overcoming All Obstacles: The Women of the Académie Julian." Paintings, works on paper, and photographs by women artists who studied at the Académie Julian in Paris, among them Cecelia Beaux, Elizabeth Jane Gardner, Anna Klumke, and Käthe Kollwitz; through 5/13. 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Robert Irwin: *Excursus: Homage to the Square*"; through 6/18. . . . "Donald Judd *Untitled*, 1976." A piece from 1976 that is considered one of the late artist's seminal works and comprises fifteen plywood boxes; through 6/18. . . . "Thomas Schütte: Part III: *In Medias Res*"; through 6/18. . . . "Time Traced: Rodney Graham and Vera Lutter"; through 6/18. . . . "Stan Douglas and Douglas Gordon: *Double Vision*"; through 4/2. 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"James Castle: House Drawings." The first New York exhibition of drawings and paper constructions by the self-taught artist from Idaho; through 5/4. 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection—1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors (admission free on Dec. 19, 1999); children under 10 not admitted.

Grey Art Gallery—"Sheer Realities: Power and Clothing in the Nineteenth-Century Philippines." An exhibition organized by the Asia Society of clothing, accessories, paintings, lithographs, drawings, and photographs that reflect the external and indigenous cultural influences in the Philippines over the past century; through 4/22. 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5: $2.50 suggested donation.

Solomon R. Guggenheim Museum—"The Worlds of Nam June Paik." The first American retrospective of the Korean-born multimedia artist since 1982, including sculptures, installations, videotapes, and projects for television; through 4/26. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 students and seniors.

Japan Society—"For the New Century: Japanese Treasures From the Asian Art Museum of San Francisco." Paintings, sculptures, ceramics, and laquerware spanning 3,000 years; 3/22–7/9. 333 E. 47th St. (212-832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

Jewish Museum—"Paris in New York: French Jewish Artists in Private Collections." Paintings and sculpture by Jewish artists working in Paris from 1907 to 1939, among them Marc Chagall, Sonia Delaunay, Jacques Lipchitz, Amedeo Modigliani, Chaim Soutine, and Max Weber; through 6/25. . . . "Berlin Metropolis: Jews and the New Culture, 1890–1918." Artworks, books, letters, posters, and theater memorabilia demonstrating the influence of Jews on culture in turn-of-the-century Berlin; through 4/23. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late nineteenth-century Jewish households; through 10/30.1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"The Art of Japan From the Mary Griggs Burke Collection." Paintings, sculptures, ceramics, and other works dating from the second millennium B.C. to the early nineteenth century; 3/28–6/25. . . . "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. . . . "Walker Evans." A retrospective of the American photographer (1903–1975) comprising some 175 vintage prints from public and private collections throughout the U.S. and Canada as well as from the photographer's archive, which was acquired by the Metropolitan in 1994; through 5/14. . . ."Perfect Documents: Walker Evans and African Art, 1935." Photographs by Evans depicting the African sculpture exhibited in MOMA's groundbreaking 1935 exhibition; through 9/3. . . . "Northern Drawings of the 15th and 16th Centuries in the Robert Lehman Collection." French, German, and Netherlandish drawings and illuminations; through 5/21. . . . "Tilman Riemenschneider: Master Sculptor of the Late Middle Ages." An international loan exhibition of carved-wood and stone works by the German sculptor (1460–1531); through 5/14. . . . "Ancient Faces: Mummy Portraits From Roman Egypt." Painted panel portraits made in Egypt from the first to third century A.D.; through 5/7. . . . "The World of Scholars' Rocks: Gardens, Studios, and Paintings." More than 30 scholars' rocks from the collection of the Richard Rosenblum family; through 8/20. . . . "Korean Ceramics From the Museum of Oriental Ceramics, Osaka." Forty-eight ceramic works dating from the twelfth to the nineteenth century; through 6/4. . . . "Celebrating the American Wing: Notable Acquisitions, 1980–1999"; through 11/12. . . . "Masterpieces of Photography From the Gilman Paper Company Collection"; through 5/23. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 seniors and students.

Morgan Library—"From Bruegel to Rubens: Netherlandish and Flemish Drawings." Northern European master drawings spanning the Gothic through the Flemish Baroque periods from the Morgan Library's collection, and a selection of works by artists working in the tradition of Van Eyck and Van der Goes; through 4/30. . . ."Sacred Songs: Illuminated Choir Books." Music manuscripts used in the liturgy of the Catholic church during the Middle Ages and the Renaissance; through 5/14. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

El Museo del Barrio—"Latin American Still Life: Reflections of Time and Place." Paintings, sculptures, and other works depicting still-life by twentieth-century Caribbean, Central American, and South American artists, among them Diego Rivera, Rufino Tamayo, and Wilfredo Lam; through 5/21. . . . "Franco Mondini Ruíz: *Mexic.*" A site-specific installation depicting a romanticized, miniature cityscape of the Aztec capital, Tenochtitlán, now Mexico City; through 5/21.1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—"Hair in African Sculpture and Art." An exhibition exploring the significance of hair in African society through masks and figures, combs, beads, headrests, and an actual Ghanaian barber shop; through 5/28. 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art—"Millennial Dreams: Vision and Prophecy in American Folk Art." An exhibition of visionary objects and paintings by self-taught artists on loan from major public institutions and private collections; through 5/14. Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

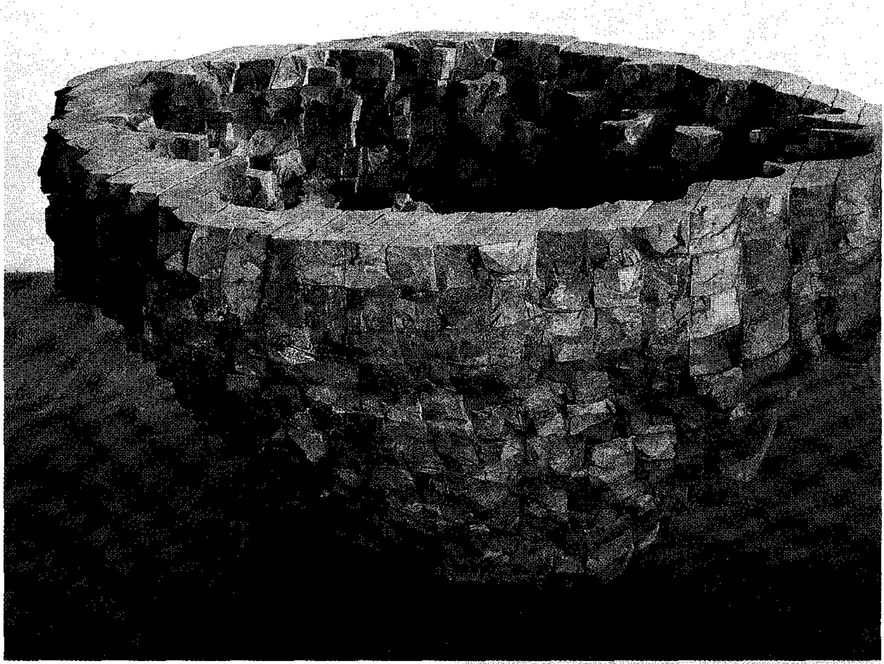
Museum of Modern Art—"Making Choices: The Dream of Utopia/Utopia of the Dream." Abstract and Surrealist works by Dali, Ernst, Malevich, Mondrian, others; through 7/26. . . . "Modern Living 1." Post–World War I designs from the de Stijl, Bauhaus, and Contructivist movements; through 7/26. . . . "Walker Evans & Company." Photographs by Evans and by photographers who influenced him or were influenced by him; through 7/26. . . . "Modern Art Despite Modernism." Works by Albright, Balthus, Cadmus, Feud, Hopper, Rivera, others; through 7/26. . . . "Art Is Arp." Works from the twenties, including wood reliefs, string reliefs, cardboard cutouts, prints, illustrated books, collages, and sculpture; through 7/26. . . . "Giorgio Morandi Etchings." Etchings spanning 1912 to 1949; through 7/26. . . . "War." Works created in response to the threats and effects of mass mobilization and violence; through 7/26. . . . "Graphic-Photographic: The European Revolution in Graphic Design and Photography in the 1920s." Works by Herbert Bayer, El Lissitzky, László Moholy-Nagy, Aleksandr Rodchenko, and others; through 7/26. . . . "Projects 70: Shirin Neshat, Simon Patterson, Xu Bing." Banners that play with the written word, displayed on the museum's 53rd Street façade; through 5/1. 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"New York: Songs of the City." More than 50 pieces of lavishly illustrated sheet music for songs celebrating New York; through 9/10. . . . "This Land Is Your Land: The Life and Legacy of Woody Guthrie." An exhibition chronicling the life of the folksinger; through 4/23. . . . "The New York Century: World Capital, Home Town, 1900–2000." An exhibition of objects from the museum's collection conceived by the design firm Pentagram; through 7/9. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology—"The Little Black Dress and Other Signs of Status." An exhibition exploring the meaning behind a range of iconic black objects, from the little black dress to combat boots; through 4/15. . . . "The Corset: Fashioning the Body." Corsets from the sixteenth century to the present, as well as corset-inspired fashions, archival photographs, posters, books, caricatures, and advertisements that document the evolution of corsetry; through 4/22. . . . "Girlfriend! The Barbie Sessions by David Levinthal." Forty large-format Polaroid photographs of the doll that return her to her fashion model roots; through 4/15. Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design and School of Fine Arts—"175th Annual Exhibition." America's oldest, continuously held juried art competition, featuring paintings, sculpture, watercolors, and prints by more than 160 artists; through 3/26. 1083 Fifth Ave., at 89th St. (212-369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri.10–6; $8, 4.50 students and seniors.

New-York Historical Society—"Jessie Tarbox Beals: On Assignment." Works by America's first female photojournalist; 3/21–7/9. . . . "Without Sanctuary: Lynching Photography in America." Photographs documenting lynchings in American from the 1870s through the 1950s; through 7/9. . . . "New York on the Brink! The Fiscal Crisis of the 1970s." Documentary photographs, newspaper headlines,



Talent **Whether she's working on a monumental scale (a new outdoor work, *Bowl With Folds,* will go on view at Doris C. Freedman Plaza beginning June 28) or a more modest one, Ursula von Rydingsvard's sculptures of carved and chiseled cedar are always larger than life, as with her recent Brobdingnagian renditions of the bowl (pictured), the tea cup, and the comb. At Galerie Lelong, 20 West 57th Street; through April 29.**

Photograph courtesy of Galerie Lelong.

political cartoons, and objects relating to New York's *notorious fiscal crisis; through* 5/7. . . . "John James Audubon: The Birds of Winter." Fifteen original watercolor paintings by the naturalist (1785–1851) depicting birds that can be found in New York during the winter months; through 4/30. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

lew York Public Library—"Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30/01. Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

'S.1 Contemporary Art Center—"Greater New York." The first significant collaboration between P.S.1 and MOMA, an exhibition of works by more than 140 artists who have emerged as vital voices over the past five years; *through* 5/16. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

lueens Museum of Art—"New York Noir: Crime Photographs From the *Daily News* Archive"; through 4/30. . . . "William Glackens: A Journey From Realism to Impressionism." A selection of paintings, works on paper, and notebooks by the Philadelphia-born artist, who became one of the Eight and worked in Paris, New York, and Cape Cod, most of them drawn from the Glackens family bequest to the Museum of Art, Fort Lauderdale; through 4/30. . . . "Queens Focus: Installation by Leung Chi Wo"; through 4/30. . . . "Community Space: Silk Paintings by Dr. Rikki Asher"; through 4/30. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

itudio Museum in Harlem—"Collection in Context." A selection of paintings, photographs, sculpture, and works other media from the museum's permanent collection; through 5/21. . . . "Images of Harlem: Selected Photographs of James VanDerZee." Images of Harlem in its heyday by the Massachusetts-born photographer who moved to New York in 1906; through 5/21. 144 W. 125th St. (212-864-4500), Wed., Thurs, Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Vhitney Museum of American Art—"Highlights From the Permanent Collection"; through 6/4. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (pay what you wish 6–8 on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more.

Vhitney Museum of American Art at Philip Morris—"Correspondences: Isamu Noguchi and Ellsworth Kelly." *Sculptures and drawings* by both *from* the Whitney Museum's permanent collection; through 4/7. . . . "Lee Boroson: Underpass." A large-scale sculpture made from translucent blue and white fabric, suspended from the ceiling of the Philip Morris Sculpture Court; through 3/17. 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. 11–7:30); free.

Auctions

hristie's—20 Rockefeller Plaza (212-636-2000). 3/22 at 10 and 2: "South East Asian." On view from 3/18. 3/23 at 10 and 2: "Japanese Works of Art Including Korean." On view from 3/18.

hristie's East—219 E. 67th St. (212-606-0430). 3/22 at 10 and 2: "European Decorative Arts." On view from 3/18. 3/28: "Nineteenth Century Art." On view from 3/25.

oyle—175 E. 87th St. (212-427-2730). 3/22 at 10: "Fine Furniture, Decorations and Paintings and Decorative Asian Art." On view from 3/19. 3/29–3/30 at 10: "Jewelry, Watches, Silverware and Coins." On view from 3/25. 4/11 at 10: "20th Century Art and Design." On view from 4/7. 4/18 at 10: "Important Estate Jewelry." On view from 4/15. 4/19 at 10: "American Furniture and Decorations." On view from 4/15.

otheby's—1334 York Ave., at 72nd St. (212-606-7000). 3/22 at 10:15: "Chinese Works of Art." On view from 3/18. 3/23 at 10:15: "Indian and Southeast Asian Art." On view from 3/18 3/24 and 3/25 at 10:15 and 2: "Wine."

Smart City *continued from page 83*

a client now who uses his pool table as a conference table," Noriega-Ortiz says. **Diamondbilliard.com** has some that are plain enough to suit, starting at $4,000.

Modernauction.com yields a listing of smaller dealers, including Lin/Weinberg, from whom Noriega-Ortiz has bought before. He's now trying to find bureaus for the master bedroom but gets distracted by a 27-piece set of George Nelson china ($130). Sold. He's got a lot of furniture, and most of the accessories, but nothing big and bold to tie the place together.

Like capital-A art. "How about a Rauschenberg?" **Pacewildenstein.com** yields a series of large vegetable-dye-transfer prints. Noriega-Ortiz likes one with a reddish cast, *Street Cave,* from 1995, for over the granite fireplace. And **artnet.com** has works by another favorite of his, Louise Nevelson. A boxlike wood piece, 32 by 83 inches, appeals to him for the second bathroom, with its nickel counter: "This would look fantastic." Never mind the humidity.

Thinking about walls puts him in the mood to buy a flat-screen TV. These clients clearly need a 40-inch model for the fun area over by the billiard table, and perhaps a pair of twelve-inchers for each side of the bed. **Jandr.com** has a big Samsung, but it's sadly unpictured. Twelve-inch Sharps (suggested retail $1,499), like the ones Noriega-Ortiz has at home, can be previewed (though not purchased) at **sharp-usa.com**.

He tries **circline.com**, a search site that he's used when, for example, he needs an eight-by-eight glass-front Regency vitrine by yesterday. Today he's looking for a mirror to complete the ensemble in the master bedroom. A Charles X Eglomise square catches his eye; its beveled frame is painted on the back with a red vine pattern. And it's only $7,800. If the computer hadn't crashed just then, Noriega-Ortiz would have bought it on the spot.

Time's up. In the rush to decorate, some essentials have fallen by the curb—but now is no time for major purchases. In three hours, Noriega-Ortiz has almost fully furnished two seating areas, two dining areas, and a bedroom. He never did find a suitable bureau. The Rauschenberg alone may not be enough to anchor the loft's vast living space. And linens are lacking. He does, however, have an epiphany in the car and calls with a helpful message: "There's an excellent site, **windowwear.com**! Get two-inch wooden blinds for all the rooms for an old-fashioned look, and maybe some gauzy curtains for the living room." The Internet does do windows. ▬

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restaurants

Air France...Grape Expectations

Manhattan

Lower New York

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

Ecco—Old-world charm, an excellent seasonal antipasto, and classic renditions of such Italian standards as pasta, veal chop, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. *124 Chambers St. (212-227-7074). (M) AE, CB, DC, DS, MC, V.*

The Greatest Bar on Earth—This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers, curious club kids, and the inevitable tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like fried calamari, barbecued ribs, and sushi. Live music Tuesday through Saturday. *1 World Trade Center, 107th floor (212-524-7000). (M) AE, DC, DS, MC, V.*

Gubbio—Decorated with imported tapestries and pottery meant to evoke a medieval Umbrian hill town, this spacious TriBeCa restaurant features a seasonal Italian menu that strives to avoid culinary clichés. Choices include pork medallions with stewed cabbage and smoked ricotta, and lamb carpaccio with olive pesto. *223 W. Broadway (212-334-8077). (M–E) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. *4 World Financial Ctr. (212-786-1500). (M–E) AE, CB, DC, MC, TM, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative bistro menu includes cornmeal-coated calamari with green-chile tartar sauce, shiitake-seared salmon with cashew-scallion rice cake, and slow-roasted duck with blood-orange sauce. *179 W. Broadway (212-219-2010). (M–E) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (212-732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.*

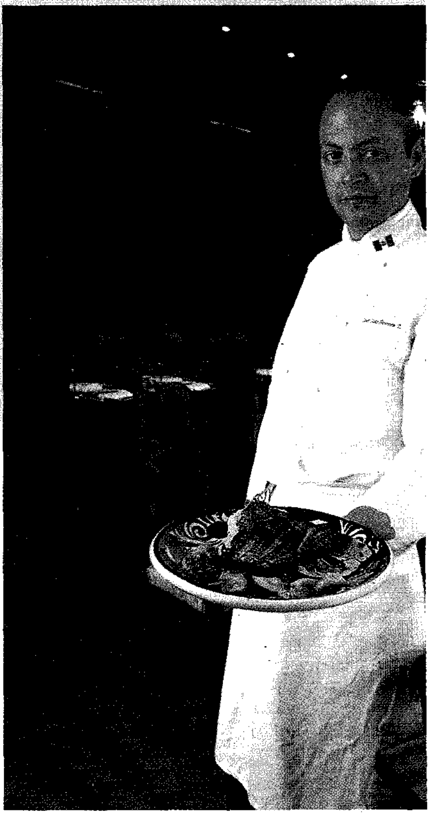
Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentinean menu features entrées like Milanese steak and short ribs of beef. *460 Greenwich St. (212-431-5093). (I–M) AE, DS, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scen make it a popular downtown destination. Know for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE DC, MC, V.*

Wild Blue—In an intimate room that's warm an plushly comfortable but doesn't try to compet with the famous view, chef Michael Lomonaco' menu is solid, superlative American, with a touc of the steakhouse in sides like creamed spinac and butternut-squash hash. His flair for hearty he-man food like char-broiled strip steak and lamb T-bone chops still allows for subtle seasoning an

First Taste
Holy Mole

It is only in the past few years that New York diners—make that most American diners—have come to realize that Mexican food is more than some spicy glop in a tortilla. Even the term *Mexican food* oversimplifies a cuisine that is as rich and varied as all the cuisines of Europe combined. From the spicy pastes of achiote and chilies of the Yucatán to the cacao and allspice used in the cuisine of Tabasco to the complex moles of the Zapotecs of Oaxaca, there is a lot more going on here than tacos and margaritas. It was only a matter of time before trained chefs began to apply the techniques of haute cuisine to this rich tradition. At Casa Mexicana, the latest trendy outpost in the former shtetl of the Lower East Side, chef Luis Herrera (pictured) has stepped out from the diaspora of Mexican line cooks and sous-chefs in the city's better restaurants and taken the helm of his own kitchen brigade. It is Mexican food, to be sure, but with a modern and personal stamp. His moles are a deeply layered combination of many chili peppers—roasted, pounded, and puréed. His lomo de puerco has a bright vinegary adobo sauce, and there is a magret-duck breast with a very Mexican ancho-chili sauce. Among the most winning aspects of Mexican food, particularly Oaxacan cuisine, is the use of flowers. Pastry chef Josefina Hernandez presents her homage to this in a rose-tequila sabayon with rose-petal granité. (133 Ludlow Street; 212-473-4100.) **PETER KAMINSKY**



Photograph by Liz Steger

artful presentations. Exceedingly moist chicken gets a Med-rim treatment with olives and preserved lemons, and buttermilk fried oysters with chipotle cream and spoon bread are an inspired take on an American classic. The staff is that elusive combination of proficient and accommodating, and the extensive wine selection, by the glass and the bottle, is refreshingly user-friendly. *1 World Trade Center, 107th floor (212-524-7107). (E) AE, DC, DS, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (212-982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

Osteria Fiorentina—Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. *281 Bleecker St. (212-633-2941). (M) AE, DC, DS, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (212-242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Back Porch—An ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (212-685-3828). (I) AE, DC, DS, MC, V.*

Bambou—There's a hint of the tropics on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry. The relaxing, palm-fronded dining room and bar attract the expected boldface names and beautiful faces. *243 E. 14th St. (212-358-0012). (M) AE, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Candela—These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. The Sunday brunch costs $10.95, prix fixe. *116 E. 16th St. (212-254-1600). (M) AE, DC, MC, V.*

Commodore Grill at the Grand Hyatt Hotel—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of such French-influenced American fare as foie gras French toast, tuna tartare, and ribeye of veal with Swiss chard. *42nd St. and Lexington Ave. (212-850-5999). (M–E) AE, CB, DC, DS, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dish-

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es like mole poblano, carnitas, and duck with chipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

14th–42nd Streets, West Side

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (212-989-0303). (E) AE only.*

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese vegetable spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W. 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

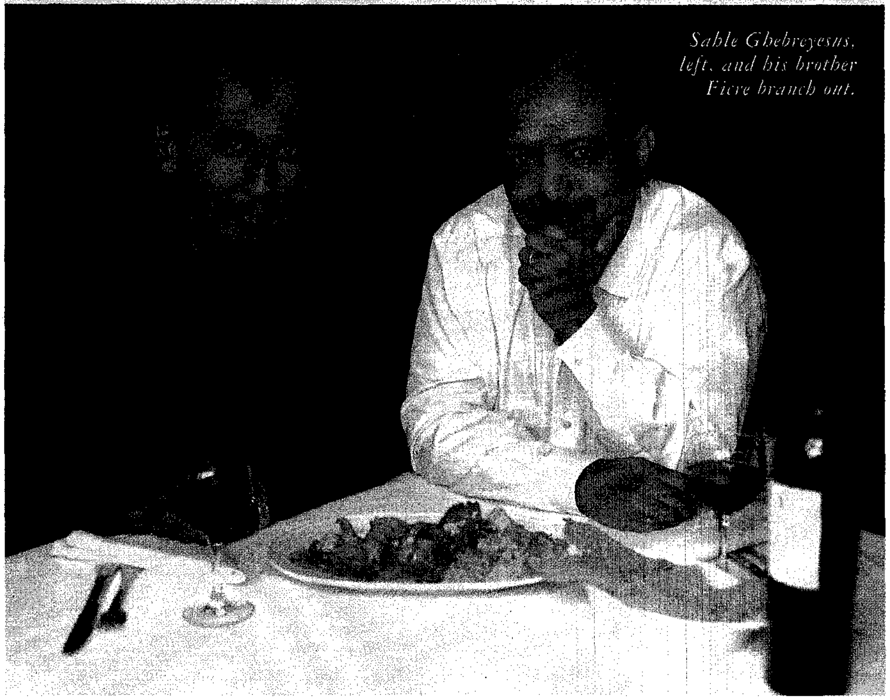
Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Diners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

Della Femina—Jerry Della Femina tapped Kevin Penner, the very talented chef from the adman's Hamptons hot spot, to supervise the stoves at his Manhattan outpost. His city food places the same premium on high-quality ingredients in dishes like day-boat halibut, langoustines with black truffles, and rib-eye steak. Sit at the bar, converse with the very able and accommodating bartender, and

Opening
Tef Love

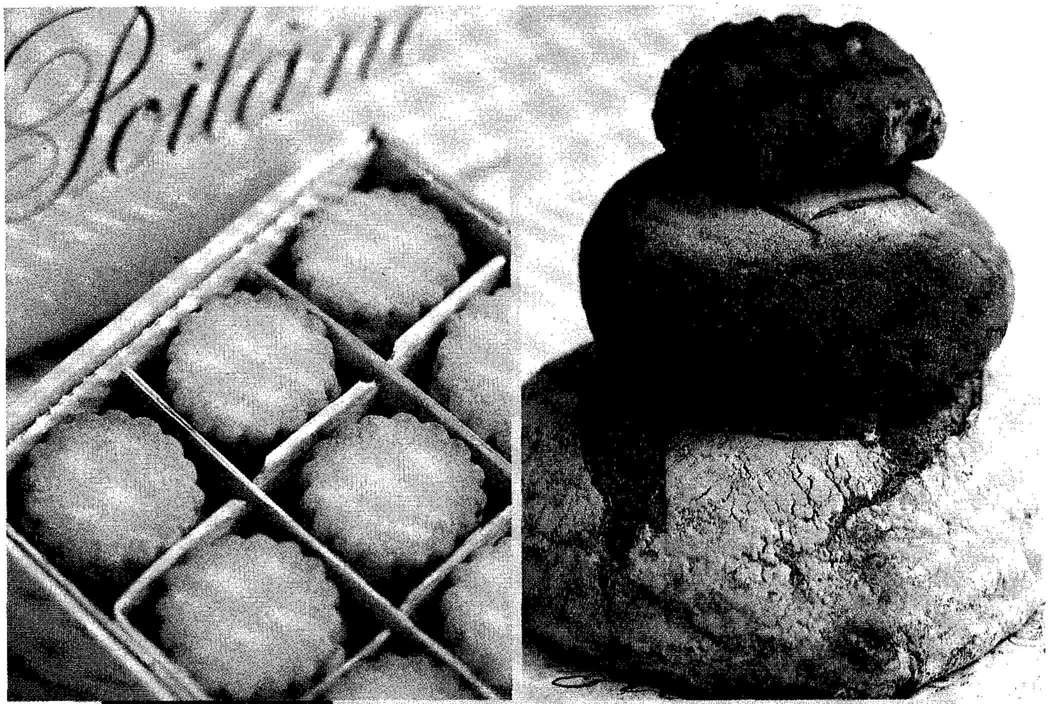
The three Eritrean brothers behind New Haven's long-running cafféAdulis have opened a Gramercy Park outpost in the space previously occupied by Cafe Beulah, which they've illuminated with parchment sconces hand-hennaed by Moroccan artisans. "I use Northeast African cooking as a point of departure," says middle brother and self-trained chef Ficre Ghebreyesus, whose we-are-the-world menu melds long-simmered stews served over injera—the spongy sourdough crêpe made from tef, an East African millet—with such unexpected ingredients as jalapeño peppers, feta cheese, and filet mignon. Entrées like shrimp Barka (in a tomato-basil sauce with coconut, dates, and Parmesan) and grilled New Zealand rack of lamb with red lentils and spinach range from $14 to $24. The wine list is equally globe-trotting. (39 East 19th Street; 212-358-7775.)



Sable Ghebreyesus, left, and his brother Ficre branch out.

Photograph by Michael Stryder.

try to guess the identity of every A- and B-list celebrity in the collage of caricatures. *131 E. 54th St. (212-752-0111). (M–E) AE, DC, MC, V.*



ASK GAEL

As Bogey said in 'Casablanca,' "We'll always have Paris."

In the innocent seventies, before Eli's bread, before Tom Cat, Amy, and Ecce Panis, yearning gourmands found cuisinary epiphanies in the truffle fields of France. Often we returned toting plump wheels of crusty bread like a trophy or a religious talisman. By then Lionel Poilâne's rustic sourdough had inspired a revival of old-fashioned bread-making there—and, ultimately, it did here as well. Yet even with our town's abundance of glorious bread, the scent and heft and unmistakable slashes of the Poilâne loaf evoke nostalgia. For years, American fans have flown in loaves priced as if they were truffles. But now a special shipping fee for a ten-kilo order delivers five loaves, 24 hours out of the oven, by FedEx at less than $16.60 per four-plus-pound bread (depending on the exchange rate). Put together an order with friends. Toss in some buttery shortbread or a small walnut loaf and a raisin bread, too. For specifics and a Bread Club order form, fax 011-33-145-449-980, or e-mail at commerce@poilane.fr.

he Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

resco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops, and fish) on the table. *34 E. 52nd St. (212-935-3434). (M) AE, DC, MC, V.*

enki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. *9 E. 46th St. (212-983-5018). (I–M) AE, MC, V.*

e Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.*

he Leopard—This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. *253 E. 50th St. (212-759-3735). (M–E) AE, DC, MC, V.*

espinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Christian Delouvrier's masterful classic French cooking. *2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E) AE, CB, DC, MC, V.*

laloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.*

lichael Jordan's The Steak House N.Y.C.—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. *23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M–E) AE, DC, MC, V.*

lonkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. *60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has broken with mealtime tradition. Rather than offer straightforward appetizers and entrées, Gras divides his menu into categories like ocean/river (lobster soup flavored with chestnuts), field/forest (seaweed and field greens), black truffle (Venetian pasta), and farm (rabbit chop wrapped in pasta). And rather than price each individual dish, he charges by the number of courses one selects: $54 for three, $67 for four, and up. The sommelier's suggested wine pairings are available for an additional price, and jackets are required. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Quantum 56—The restaurant at the Drake Swissotel that used to be Lafayette has finally reopened, this time as a New American dining room and cocktail lounge under the culinary direction of chef Joseph Fortunato. His menu ranges from the familiar to the less so, in dishes like shepherd's pie, seafood hot pot, and buffalo carpaccio with horseradish aioli. *65 E. 56th St. (212-756-3800). (M–E) AE, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was de-

hotographs by Carina Salvi.

signed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (212-486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (212-840-6800). (M) AE, CB, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclosed atrium of the former Rockefeller mansion. The menu offers delicately flavored Swedish versions of tea-smoked duck, lobster salad, venison, and, of course, gravlax and herring. *13 W. 54th St. (212-307-7311). (E) AE, DC, DS, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $19.99 prix fixe dinner or the $12.95 lunch. *342 W. 46th St. (212-977-7373). (M) AE, DC, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (212-245-7400). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.*

Langan's—American cuisine in a theater-district shrine to the stars of stage and screen. Food ranges from Black Angus steaks and herb-crusted rack of lamb to crab cakes and marinated duck breast.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Theatergoers will want to know about the $23.50 prix fixe dinner, and music lovers about the live jazz and blues on Saturday night and the Sunday jazz brunch. *150 W. 47th St. (212-869-5482). (M) AE, DC, DS, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*

Osteria del Circo—This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (212-265-3636). (E) AE, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

Trattoria Dopo Teatro—Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops with spinach gnocchi, risotto with baby shrimps, and artichoke hearts stuffed with sun-dried tomatoes and black-olive purée. The dining room is decorated with stills from the Italian cinema, and it leads into an enclosed "secret garden," a warren of private rooms, each designated for a different leisurely activity (wine room, grappa room, cigar lounge). *125 W. 44th St. (212-869-2849). (M) AE, DC, DS, MC, V.*

Utsav Festive India—Only the bar of this regional Indian restaurant is located at street level; the contemporary dining room itself is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs a paltry $10.95, while à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. The management promises a lineup of food festivals highlighting the varied cooking styles of the subcontinent. *1185 Sixth Ave., nr. 46th St. (212-575-2525). (M) AE, DC, MC, V.*

Vago—This Northern Italian midtowner makes its own pasta and breads along with house specialties like warm sea-bass carpaccio, venison medallions sautéed with chestnuts, and roasted baby pheasant with black-truffle sauce. The wine list is extensive, and the dining room is adorned with frescoes, alabaster sconces, and cherrywood trim. *29 W. 56th St. (212-765-5155). (M–E) AE, DC, MC, V.*

57th–60th Streets

Brooklyn Diner USA—"The Finer Diner" serves a gourmet reworking of the foods of everyone's favorite borough, from fragrant chicken soup with challah to a "fifteen-bite hot dog," with refreshments like Penfolds Cabernet and chocolate malts. *212 W. 57th St. (212-581-8900). (I–M) AE, DC, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right a home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs t combine contemporary presentation and technique with classic Provençal on one plate. Th weekend bar scene puts the concept-hotel ba scene to shame. *57 E. 57th St. (212-758-5700). (E AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in a elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58t St. (212-371-7777). (E) AE, CB, DC, DS, MC, V*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched wit sweet and savory chutneys or Atlantic salmon wit Middle Eastern spices and aïoli. *405 E. 58th S (212-754-6272). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, th spot prepares your guacamole tableside (a south of-the-border hibachi?). Some of the tastie gourmet Mexican in the city. *1063 First Ave., a 58th St. (212-753-7407). (M) AE, CB, DC, MC,*

San Domenico—Toques off to owner Tony May, wh may have done more for the cause of serious Italian cooking in New York than any other singl restaurateur. His dining room is formal, and th food is wonderful. *240 Central Park So. (212-265 5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Cafe Crocodile—A French Mediterranean bistro wit dishes ranging from Provençal to Moroccan in a intimate, romantic townhouse crowded wit flowers and oil paintings. Attracts serious foodie from the neighborhood and the occasional gaggl of well-informed Euro-tourists. *354 E. 74th S (212-249-6619). (M) AE, MC, V.*

El Pollo—This Peruvian chicken joint has stuck wit its simple, minimal menu, to the benefit of th otherwise barren neighborhood. Potatoes com four ways, but you can't miss with the incredibl curly fries. *1746 First Ave., nr. 90th St. (212-99 7810). (I) AE, CB, DC, MC, TM, V.*

Fireman's of Brooklyn—The man behind midtown nostalgic Brooklyn Diner expands on his oute borough fantasy with this seafood house, whic features a shrimp, oyster, and chowder bar; marke fresh fish; and landlubber options like filet migno and "Bubba Fireman's chicken." *1081 Third Ave nr. 64th St. (212-838-7570). (M) AE, DC, MC, V*

Jo Jo—The grilled chicken with chickpea frites is great dish. But then, Jean-Georges Vongerichte doesn't make many mistakes in this elegant, jewel like dining room situated on two floors of an Ea Sixties townhouse. *160 E. 64th St. (212-22 5656). (E) AE, MC, V.*

La Houppa—Lots of Upper East Siders—foreign born and native alike—congregate at the lively b here, and, when they get hungry, nibble on some thing from the raw bar, pizza from the wood burning oven, or fresh fish of the day. *26 E. 64 St. (212-317-1999). (M–E) AE, MC, V.*

Mark's—Decked out like a private London clu with plump, tasseled pillows to nestle against. Fin French-American cooking (torchon of foie gr with cranberry-kumquat compote, pan-roaste lobster with Armagnac jus), award-winning win list, and a Willy Wonka–worthy chocolate tea. *2 E. 77th St., in the Mark Hotel (212-879-1864). (E AE, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grille dishes—tuna on a bed of balsamic onions, double cut veal chop—or the lobster fra diavolo. *135 First Ave., nr. 72nd St. (212-988-0002). (E) AE DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified America café for business lunches and off-duty get-to know-yous in the evening. Chef David Burk makes the tired catchall "American fare" sing, an keeps the haute neighbors rapt with signatur dishes like rack of lamb and his swordfish cho *100 E. 63rd St. (212-644-1900). (E) AE, DC, D MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality an

Opening

Heard It Through the Grapevine

If you're not familiar with Alphabet City's newest enoteca, it's no wonder. The owners of Il Posto Accanto haven't exactly sounded the trumpets. They haven't even printed business cards, and lately they've taken to concealing their pretty shrine to the vine, with its communal table, German crystal glassware, and fresh flowers, behind lace curtains. But don't take it personally—it's not that Beatrice Tosti di Valminuta and her husband, Julio Peña, are trying to alienate the wine-loving public. The problem, instead, is one of overfamiliarity: They're loath to see their innocent new venture fall victim to the same overbooked popularity as their four-and-a-half-year-old trattoria next door. "We like it mellow," says Tosti. "Il Bagatto is insane and frenzied enough." So insane and frenzied, in fact, that some regulars have started staying home and ordering mussels in garlic and white wine, and tortellini with hand-cut ragú for home delivery, a new service Tosti takes very seriously. "I send three different kinds of bread, and there's *no aluminum*." The spacious new kitchen that Peña built below the enoteca has enabled them to start catering everything from informal doctors' lunches to a New Year's Eve dinner and brunch. With Il Bagatto on such a roll, the couple cherishes Il Posto Accanto as an almost private refuge, where they (and properly placid customers) can unwind with panini, vegetable antipasti, and artisanal cheeses handpicked by Little Italy's venerable cheesemonger Luigi DiPalo. Tosti's brother Gabrio has assembled the all-Italian wine list and taken up residence behind the bar. "Don't call it a bar!" implores his sister. "This is a place for contemplation." (190 East 2nd Street; 212-228-3562.)

ROBIN RAISFELD

From left: Gabrio and Beatrice Tosti di Valminuta and Julio Peña.

big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

rimavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

el & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (212-517-5780). (M) AE, CB, DC, MC, V.*

rata—With its fish-market display, its Greek spreads and salads, and its simply grilled seafood (sushi-quality octopus, for instance), this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. *1331 Second Ave., nr. 70th St. (212-535-3800). (M) AE, MC, V.*

Above 60th Street, West Side

afe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

abriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (212-961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (212-874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers' Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (212-234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (212-864-7326). (I) ($).*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I) ($).*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

hotographs by Kenneth Chen.

nightlife

Gilles Peterson...Cracker...Hancock

Concerts

Spyro Gyra—3/25 at 8:30. *Town Hall, 123 W. 43rd St. (212-997-1003). $35, $25.*

The Allman Brothers Band—3/20–3/21 and 3/23–3/25 at 8. *The Beacon Theater, Broadway at 72nd St. (212-307-7171). $65.99; $45.99.*

Performance
Gershwin Groove

Herbie Hancock (pictured) be-bopped with Miles Davis in the sixties, mixed funk and jazz with the Head Hunters in the seventies, and cut up hip-hop records with Grandmaster DST in the eighties. For his six-night stint at the Blue Note March 21 to 26, the protean keyboardist will explore more traditional material—the Gershwin songbook. (See "Jazz.")

Small Stages

Bottom Line—3/24: "The Music of Frank Zappa" performed by the Ed Palermo Band. 3/25: "A Night of Modern A Cappella." *315 W. 4th St. (212-228-7880).*

Bowery Ballroom—3/20-3/21: Cracker. 3/22: David Gray; Wood. 3/23–3/25: Joan Baez. *6 Delancey St. (212-533-2111).*

Chicago B.L.U.E.S.—33/20: Open Blues Jam. 3/21: Blues Showcase. 3/22: Dana Fuchs. 3/23: Todd Wolfe Blues Project. 3/24: Roomful of Blues. 3/25: Popa Chubby. 3/26: Butterball. *73 Eighth Ave., near 13th St. (212-924-9755). $.*

Cooler—The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz experimenter and Sonic Youth front man Thurston Moore, and out-and-out freak Beck. *416 W. 14th St. (212-229-0785). $.*

Fez—Sundays: Jackie Beat's "I Didn't Mean to Turn You On." Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb's "Playing for Time." 3/21: Lizzie West; Dorothy Scott. 3/22: Miles Hunt. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Hogs & Heifers Honky Tonk North—All shows begin at 10 and admission is free. 3/21: Zodiac Desperados. 3/22: Sheriff Uncle Bob & The Goodtimers. 3/23: Sweetgrass & Reverend Horton Heat Record Release Party. 3/24: Jackalope Junction. 3/25: Quickdraw. *843 First Avenue, near 95th St. (212-722-8635).*

Irving Plaza—3/21–3/22: Peter Murphy. 3/23: Nigerian Afro-pop star Femi Kuti, whose band Positive Force rocks with the funkiness of Parliament and the jazzy expressiveness of John Coltrane. 3/24: John Scofield's Bump Band. 3/25: Matthew Sweet. *17 Irving Pl. (212-777-6800).*

Joe's Pub—3/20 and 3/27: Sam Harris. 3/22: "Reggae Night." 3/23: Kurt Elling; "Personality D.J. Series." 3/24: Kurt Elling. *425 Lafayette St. (212-239-6200).*

Knitting Factory—3/20: Black Beetle; Craig Wedren & Friends; Matt Sweeney. 3/21: Cornelius Claudio Kreusch; Kila. 3/22: New Orleans Klezmer All Stars; Matt Darriau's Paradox Trio; Urban Acapella; Baby Ray. 3/23: Whirligig; Teodross Avery; Terry Cade; Brilliant Coroners. 3/24: Daevid Allen; Grant Lee Phillips. 3/25: Grant Lee Phillips; Teodross Avery; Ken Field; Schleigho. 3/26: Billy Lamont; D.J. Circuit; Larry Norman; Rochat-Felix Quintet. 3/27: Kamikaze Ground Crew; New York Saxophone Society; Kenta Nagai; Penny Arcade; Gary Lucas. *74 Leonard St. (212-219-3055).*

Manitoba's—Mondays: Beat Rodeo. Saturdays: Adam Roth. Sundays: Anna. Tuesdays: "Hardcore" with hosts Misstress Formika and Candis Cayne. 3/22: Scott McClatchy and Tandy. 3/24: Simon and the Barsinisters. 3/25: Tom Clark. *99 Ave. B (212-982-2511).*

Maxwell's—3/22: The Hot Snakes; Radio 4. 3/23: The Supercreeps; Punch Havana. 3/24: Cat Power. 3/25: Stan Ridgway. 3/26: Black Beetle. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—3/20: Martha Wainwright. 3/23: Hot Snakes. 3/24: Les Savy Fav. *217 E. Houston St. (212-260-4700).*

Rodeo Bar—3/20: Western Caravan. 3/22: The Nitro Express. 3/23: Michael Powers. 3/24: The Niagras 3/26: Leanne Westover and Strange Cargo. 3/27 Western Caravan. *375 Third Ave., at 27th St. (212 683-6500).*

S.O.B.'s—Most nights, sets at 10 and midnight. 3/20 Luis Damon & Orchestra; Grupo Niche. 3/21 Image Nation. 3/22: Global Laughs; Direct Drive 3/23: Blackout; World Beat D.J. Party. 3/24: Puch and His Latin Soul Brothers; Zin. 3/25: Ogans Karnival! 3/27: Johnny Colon. *204 Varick St. (212 243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati Thursdays: Groove Collective. 2/21: Necro; Jed Mind Tricks. 3/20: Inansense. 3/23: Illuminati. 3/24 Granola Funk Express. 3/25: Derek Trucks Band 3/26: Rocker T. *161 Hudson St. (212-386-3600) $.*

Clubland

Alphabet Lounge—Saturdays: A great house-musi party called "School," with resident D.J.'s Melvi Moore, Neil Aline (of "BPM" and "Rendez-Vous"), and producer Matthias Heilbronn. *10 Avenue C (212-780-0202).*

Baby Jupiter—3/20: Rick Shapiro; Ben Eyler Tri 3/21: Clark Gayton; Tuba Trio; Solejar. 3/22: Faticus 3/23: Mad Juana; Gunshy Hostess; Carrie Scope 3/24: Liquor Cake; The El Conquistadores. 3/25 Topaz; Tribal Headz. 3/26: Akim Funk Buddha "Dha Fusion." *170 Orchard St. (212-982-2229).*

Baktun—A small, way-way-west venue that's host t some of the city's most relaxed, unpretentious clu nights. Thursdays: A nifty trip-hop night calle "Nice & Easy." Wednesdays: "Soons," an eclecti night of music with D.J.'s Jaymz Nylon an Gamall. Alternate Fridays: loved-up house musi from D.J.'s Holmar and A. Gram at "N'Ice"; th friendly, long-running house-music party "Ban the Party." Saturdays: "Direct Drive," a strictl drum-'n'-bass night with D.J.'s Lion, Seoul Cassien, Reid Speed, and Chris Thomas. Log o to www.baktun.com for complete schedule. *41 W. 14th St. (212-206-1590).*

Black Betty —A wondrously eclectic nightspot i Williamsburg. Wednesdays and Thursdays: "D.J.-O-Rama," D.J.'s spinning everything from hip hop to dance-hall reggae to funk. Sundays: "Jaz on Sundays." Mondays: "Rhythm on Mondays, anything with a groove, from Afro-Cuban jazz t sixties soul. *366 Metropolitan Ave., Williamsbur Brooklyn (718-599-0243).*

Centro-Fly—The club formerly known as Tramps i now a hot spot to groove to D.J.'s. The owners hav managed to snag the house/trip-hop/big-bea promoters "Plant" for their Saturday nights an "Subliminal Sessions" with D.J. Erick Morillo (an plenty of D.J. royalty, like Armand van Helden an "Little" Louie Vega, as their special guests) for thei Thursdays. The last Saturday of every month, Plan presents D.J.'s Junior Sanchez & Roger Sanche (no relation), two of New York house music finest. Sundays: dressed-up hip-hop with "VI Sundays," featuring D.J. Max Glazer and Jessic Rosenblum. *45 W. 21st St. (212-803-7859).*

Cheetah—This Chelsea/Flatiron-district nightspo has suddenly become a great dance-music destination, thanks to "Twelve West," "Undergroun Network," and "Legends." Tuesdays: "Twelv West," D.J. Nicky Siano's wildly fun, campy after-work party where Chelsea boys, fierce voguers and men in Superman costumes (!) get thei groove on for an early-week romp that rivals th ecstatic energy of "Body & Soul." Wednesdays

Photograph by James Minchin

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

"Underground Network" returns. Thursdays: soulful house provided by D.J. Adam Scott at "Legends." *12 W. 21st St. (212-206-7770).*

ulture Club—As its name suggests, this downtown club is all about the eighties. Thursdays: "Flashhh-Back" with D.J. Grandmaster Flash. Fridays: "Here They Are Now," eighties music and occasional performances from the decade's icons. Saturdays: "Me! Me! Me!," total immersion in the "Me" decade made terrifyingly real by an actual Delorean that juts out from a *Back to the Future* movie poster. *179 Varick St., (212-243-1999).*

on Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Wednesdays: "Rock Candy" with D.J. and host Steven Blush. Thursdays: "BeavHer," a long-running eighties night. Fridays: drag queens and gay rock 'n' rollers get down at "Squeezebox." Saturdays: British-rock-themed "Tiswas." Sundays: D.J. Johnny Sender spins an eclectic mix of soul, funk, rock, r&b, salsa, and house at "Loose." *511 Greenwich St. (212-219-2850). $.*

'Eclectronica"—3/24 at 11. Live performances and D.J. sets of electronic music, from psychedelic-trance and futuristic breakbeat to ambient, with Digitalis, Shakta, Cosmosis, Atmos, and IndiaDrop. $27 in advance; $30 at the door. *Amazura Ballroom, 91–12 144th Place, Jamaica, Queens (718-298-6760 or 212-774-7728).*

lamingo—This East Village nightspot was once called Flamingo East. The club now has a hipper, more futuristic bent thanks to parties like Saturday's techno-dominated "Tru Skul." 3/25: Spencer Kinsey. *219 Second Ave., near 13th St. (212-533-2860).*

zy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Tuesdays: Neil Aline, host of NYU's ultrahip "BPM" radio show, hosts "Rendez-vous," a strictly no-D.J.'s party where media folk, artists, and others take their shot on the wheels of steel. Thursdays: big name D.J.'s like Todd Terry and Frankie Feliciano drop by for "Assorted Flavors." Saturdays: Things get funky with the hip-hop-and-soul-dominated "Say It Loud." *166 First Ave. (212-228-0444). $.*

The Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night rollerskating jam keeps boogie queens' wheels spinning till the wee hours. Fridays: "Big Fridays" offer big fun for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. 3/24: Paul Oakenfold. *515 W. 18th St. (212-627-0404). $.*

Shine—Once an important spot for up-and-coming rock and dance acts, this downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights like "Giant Step Mondays" and the Friday night hip-hop-meets-beautiful-people affair "Hello 2000." 3/20: "Giant Step Mondays Presents" Gilles Peterson. *285 W. Broadway (212-941-0900).*

Speeed—One of the last Manhattan "megaclubs," Speeed features three floors of dancing, a VVIP room (for those occasions when plain VIP just won't cut it), and a swank roof deck. Thursdays: "Midnight Turntable Knockers," a hardcore hip-hop party with D.J.'s like Doo Wop, Max Glazer, and S&S. Fridays: The main floor belongs to Hot 97's D.J. Enuff. Saturdays: D.J.'s Doo Wop and Gyvis spin classic hip-hop, while Frank Delour spins house for "Speeed Saturdays." Sundays: A soulful house party called "Sunday Mass," with D.J.'s Merritt and Father Chris. *20 W. 39th St. (212-719-9867).*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays." Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 3/22: Terry Francis; Nathan Cole. 3/24: Paul Van Dyk; Luis Diaz. *530 W. 27th St. (212-268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the breakdancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which, at about seven in the morning, becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. Monthly: Renowned Japanese trance D.J. Tsuyoshi Suzuki. *6 Hubert St. (212-343-1379).*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Maria Schneider Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra, directed by Paul Ellington. 3/22: Janis Siegal. 3/23–3/25: Clark Terry Quintet. *315 W. 44th St. (212-581-3080).*

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 3/21–3/26: Herbie Hancock. *131 W. 3rd St. (212-475-8592).*

City Hall—Mondays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. *131 Duane St. (212-227-7777).*

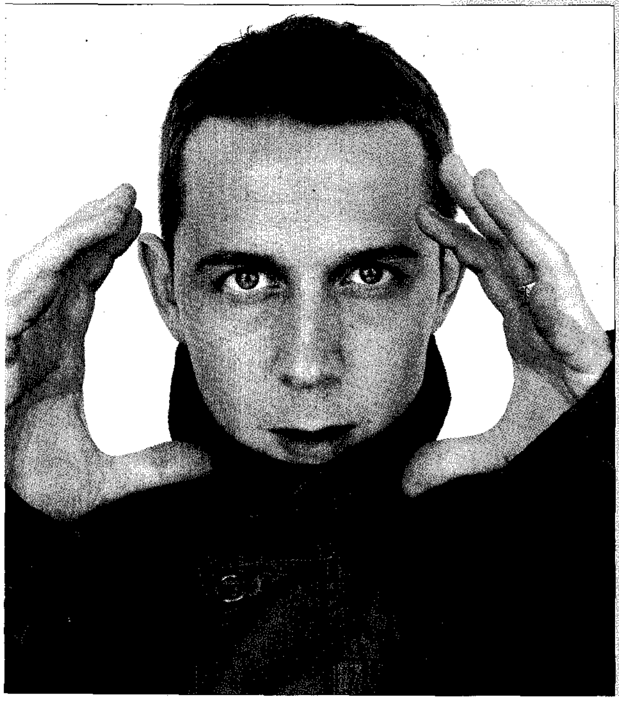
Deanna's—This Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. The venue is open Tuesday through Sunday. Kirk performs on most nights. *107 Rivington St. (212-420-2258).*

Detour—With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 3/20: Matt Wilson. 3/21: Heather Bennett Trio. 3/22: Eric Rasmussen 5. 3/23: Elvis Sinatra. 3/24: Dave Lobenstein Quintet. 3/25: Jeff Lopez Quartet. 3/27: Matt Wilson. *349 E. 13th St. (212-533-6212).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism

Performance

Talkin' Loud (and Saying Something)



"I'm calling this 'The Getting to Know You Tour,' " says A&R executive–D.J.–club promoter Gilles Peterson (pictured) from the offices of his Talkin' Loud label in London. Peterson is only half joking: Though he became a boldface name in his native England after spearheading the "acid jazz" scene (not to mention heading up a leading boutique label and D.J.'ing at the long-running London club night "That's How It Is"), Peterson is practically unknown in the U.S. He's about to tour America to promote his mix CD *INCredible Sound of Gilles Peterson,* but he says he doesn't have any illusions about making it big on this side of the pond. "I'm just going to enjoy myself in America rather than come in with the attitude of 'I have to come here and make it,' " he says. So far, his laid-back attitude has served him well—Talkin' Loud has released albums from drum-'n'-bass star Roni Size and hip-hop greats the Roots, and Peterson's "Worldwide" show on BBC's Radio 1 (broadcast Stateside on Los Angeles's KCRW and Netwide at pseudo.com) has helped introduce new talents like Mos Def and Macy Gray. Like his other projects, *INCredible* blends house and hip-hop with Cuban jazz and classic funk, and his March 20 D.J. set at Shine will do the same—without the mixing tricks most D.J.'s. rely on. "I'm more of a selector than a mixer," Peterson says somewhat sheepishly. "Besides, most of the D.J.'s I worship live in New York. I don't want to embarrass myself in front of all the dons hanging around the turntables." (See "Clubland.") **ETHAN BROWN**

'hotograph by Rankin.

on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. *174 Orchard St. (212-780-0313).*

Iridium—In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. 3/21–3/26: A Tribute to Weather Report. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.– Thurs. at 8 and 10, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7 and 9. $15–$25 cover; $10 minimum. 3/22–3/26: The Andy Bey Quartet. *116 E. 27th St. (212-576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. 3/23 & 3/25: Francesca Tanksley Trio. *11 W. 53rd St. (212-708-0480).*

Red Blazer—Mondays: Lenore and the Duke's. Tuesdays: Stan Ulano's Swing Band. Wednesdays: The John Gill Band. Fridays: Kelly Friessen's Gritty City Band. Saturdays: Bob Cantwell's Jazz Quintet. *32 W. 37th St. (212-947-6428).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 3/21–3/26: John Patitucci Quartet. *88 Seventh Ave. So. (212-242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz, and Michael Favata entertain diners weekdays. No cover; no minimum. *Central Park at W. 67th St. (212-873-3200).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 3/21: Clem Snide. 3/22: Mark Feldman and Sylvie Courvoisier Duo; Willem Breuker Kollektief. 3/23: Richard Teitelbaum and Ned Rothenberg; Josh Roseman Quintet; The Vivian Girls. 3/24: Ed Schuller Unit X; Joey Baron. 3/25: Nels Cline; The Either/Orchestra. 3/26: Flux Information Sciences; US Maple. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 3/21–3/26: Tommy Flanagan Trio. *178 Seventh Ave. So., at W. 11th St. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8,10, and midnight. *82 W. 3rd St. (212-477-1000).*

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 3/20: Julie Halston's "Women in Heat." 3/21: Hot 97's "Phat Tuesday"; The Slkar Brothers. 3/23–3/26: Bobby Collins; Monique. $12.50–$24.50; two-drink minimum. *1626 Broadway, near 49th St. (212-757-4100).*

Performance

Garage Greats

David Lowery's alt-rock eccentricity made Camper Van Beethoven one of the weirdest bands of the late eighties, but he's given his band Cracker (pictured) a husky voice, a gritty sound, and a garage-band vision. With the compilation 'Garage D'Or' on the way for April, Cracker will probably be taking a look back during its March 20 and 21 shows at the Bowery Ballroom. (See "Small Stages.")

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30; and Sun.–Thurs. at 9. Through 3/26: Colin Quinn; Greer Barnes; Mitch Fatel; Greg Giraldo; Tom Papa. *117 MacDougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., near 61st St. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 3/23: "Comedy Salsa." 3/24–3/25: Greg Carey; David J. Nash; Gary Greenberg. *34 W. 22nd St. (212-367-9000).*

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30. Sa at 8, 10, and 12. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, th Oak Room hosts some formidable names in i cozy environs. (Early shows Tues.–Sat., late show Fri. & Sat.) Sundays: The Howard Fishman Quartet. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restaura with an intimate cabaret space. 3/14–4/1: Lili White in "From Brooklyn To Broadway." *450 Pa Ave. So., at 30th St. (212-532-4370).*

Asti—Singing-waiter frolics, with an emphasis o opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (212 741-9105).*

Cafe Carlyle—Every Monday, Woody Allen swing through the early set with Eddy Davis & His Ne Orleans Jazz Band at 8:45. $60. Bobby Short pla two shows nightly (Tuesday–Saturday) at 8:45 an 10:45. $60. Through 5/6: Pianist Peter Mintu performs Tuesday through Saturday, from 9:30 P.M to 1:30 A.M. $10. *Carlyle Hotel, Madison Ave. at 76 St. (212-744-1600).*

The Carnegie Club at Carnegie Bar and Books—Friday and Saturdays at 9:30 and 11:00: Sinatra impersonator Cary Hoffman, backed by Stan Rubin eleven-piece big band. $20 cover; two-drink minimum. *156 W. 56th St.*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare tha some understated cabaret? Wednesdays: "Pool Party!" Saturdays through 3/26: Tommy Femia i "Judy Garland Live!" $10 cover, two-drink minimum. *343 W. 46th St. (212-757-0788). $.*

Feinstein's at the Regency—Michael Feinstein cabaret space at the Regency Hotel shares th room with the restaurant 540 Park. Tickets a $60, and there is a $50 food and drink minimum Through 3/25: Linda Eder. *540 Park Ave., at 61 St. (212-307-4100 or 212-339-4095).*

FireBird Café—The theater district's newest post show snuggery, right next door to an overwrought Russian restaurant—steer clear of th Cossack-dagger-toting doormen and you'll b fine. Wed.–Thurs., sets at 9. Fri. and Sat., sets a 9 and 11. $30 cover; $20 minimum. Beginnin 3/19: Tim Draxl. *365 W. 46th St. (212-586 0244).*

Judy's—This cozy and friendly piano bar feature two performance spaces, a fine menu, and a weekly gig by Judy herself. 3/20: Barbara Zucker-Pynchoff. 3/21–3/22: Denise Gray in "Soulful & Sensuous." 3/23: Susan Speidel with Peter Candela 3/24: Denise Gray in "Soulful & Sensuous." 3/2 Susan Baum & Ray Hoffman with Rolf Barne 3/27–3/28: Al Carmine and David Vaughan in " Tribute to Fred Astaire." *169 Eighth Ave., near 18t St. (212-929-5410).*

Photograph by Howard Rosenber

in concert

Czech Philharmonic Orchestra...Pilar Rioja

Classical Music

Bradley Brookshire, Harpsichord, Conductor—Celebrates Bach's 250th birthday playing works including *Trauer Ode* and *Jauchze*, 3/21 at 7:30. *Merkin Concert Hall at the Abraham Goodman House, 129 W. 67th St. (212-501-3330); $22.*

Avalon String Quartet—Works by Haydn, Janácek, and Beethoven, 3/22 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $21.*

Jessye Norman, Soprano—Premieres Judith Weir's *woman.life.song*, with original texts by Maya Angelou, Clarissa Pinkola Estés, and Toni Morrison, 3/22 at 7:30. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $19–$76.*

The Moscow Soloists—Works by Tchaikovsky and Shostakovich, 3/23 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $17–$61.*

New York Festival of Song—Presents *From Rags to Riches: A Hundred Years of American Song;* works by Griffes, Ives, Joplin, and Blitzstein, 3/23 at 8. *Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St. (212-772-4448); $30.*

The New York Pops—Performs works by Kurt Weill in celebration of his centenary; led by Skitch Henderson, 3/24 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $18–$66.*

Sergiu Comissiona, Conductor—Leads the Manhattan School of Music orchestra in works by Prokofiev and Stravinsky, 3/24 at 8. *Manhattan School of Music, 120 Claremont Ave. (212-749-2802); free.*

Czech Philharmonic Orchestra—Honors the tenth anniversary of the Velvet Revolution; led by Vladimir Ashkenazy, 3/26 at 3, 3/27 at 7:30 and 3/29 at 8. *Avery Fisher Hall, Lincoln Center (212-721-6500); $25–$47.*

"Wall to Wall Kurt Weill"—Hundreds of singers and musicians perform Weill's work in a twelve-hour event, 3/25 from 11 A.M. to 11 P.M. *Symphony Space, 2537 Broadway, at 95th St. (212-864-1414, ext. 403); free.*

Moscow Virtuosi—Works by Mozart and Schnittke; led by Vladimir Spivakov, 3/25 at 8. *Avery Fisher Hall, Lincoln Center (212-721-6500); $25–$45.*

Martha Argerich, Piano—Makes her first solo appearance in nineteen years with the Juilliard String Quartet, performing works by Bach, Chopin, Prokofiev, Schumann, and Ravel, 3/25 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $23–$101.*

Simon Keenlyside, Baritone—Performs works by Schumann, Schubert, Strauss, Fauré, and Debussy, 3/26 at 2. *Alice Tully Hall, Lincoln Center (212-875-5788); $30.*

St. Thomas Choir of Men and Boys and The Choir of Temple Emanu-El—Presents "An Interfaith Celebration Through Music"; works by Brahms and Handel and traditional Jewish liturgical music, 3/26 at 4. *Temple Emanu-El, 1 E. 65th St. (212-744-1400); free.*

Opera

Metropolitan Opera—*Il Barbiere di Siviglia*, 3/20, 3/23 at 8; *Lady Macbeth of Mtsensk*, 3/21 at 8, *Das Rheingold*, 3/22 at 8, *La Bohème*, 3/24 at 8. *Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$225.*

New York City Opera—*Porgy and Bess*, 3/25 at 1:30 and 8; *Tosca*, 3/24 at 8; *The Mother of Us All*, 3/23 at 7:30, *La Clemenza di Tito*, 3/26 at 1:30. *New York State Theater, Lincoln Center (212-870-5570); $22–$95.*

Preview
Vissi d'Arte

Growing up in Augusta, Georgia, Jessye Norman would watch her mother stride to the front of their church and recite poetry from writers of the Harlem Renaissance. "There was a point in my life when I learned a poem every week," remembers the 50-year-old soprano. "And she'd say, *Don't read it like this, read it like that*. . . . She inspired a respect for the presentation of the words of other people." Inheriting her mother's love for literature may well have led the great soprano to create *woman.life.song*, a project in which she becomes a musical vessel for the works of Maya Angelou, Clarissa Pinkola Estés, and Toni Morrison, set to music composed by Judith Weir, in an exploration of the stages of womanhood. "In opera, the perspective of a woman is often spoken through the mouth of a man," says Norman. "I wanted to have the life of a woman spoken from women, from great women who are writers. 'He was a boy, just a boy and I was a very young girl, we were new to time and dreams were real,'" she recites from a passage of Morrison's writing on youth. "Maya Angelou talks about life being like pieces of crystal falling before her feet. Some of the shards are beautiful and she remembers them as warm friendships and deep love, and others don't even pretend to conceal the pain that they've caused her." Norman asked the writers to focus on maturity, midlife, and youth. "Clarissa talks about being young, and waiting for breasts to arrive," says Norman, laughing. "It's the funniest thing you ever heard. *Will they swing like great bells? When will they arrive? If I squeeze my waist, will they pop out?* They are speaking to a very universal experience," she says of the writers. "It's interesting that it's all so similar for people, for women growing up, and that it can be presented in such a beautiful and elegant way." (See "Classical Music.")

Rose-Anne Clermont

Dance

New York Theatre Ballet—Begins "Dance on a Shoestring" series, with choreography including works by Anton Dolin, Terence Duncan and Keith Michael, 3/20–3/21 at 7. *Dance Gallery, 30 E. 31st St., fifth fl. No reservations; $12, $8 for students.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Pilar Rioja—Performs *El Garrotin, La Monja Gitana* and *Intermezzo, 3/21–4/23;* call for times. *The Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850); $25–$40.*

Perspectives in Motion Dance Company—Ann Moradian, choreographer, premieres four new works, 3/22–3/25 at 8. *Clark Studio Theatre, Rose Building, seventh fl., Lincoln Center (212-726-3612); $12, $8 for students.*

Nancy Meehan Dance Company—Performs repertory works including *Towards the Pass* and *Bending the Mountain*, 3/24–3/26 at 8:30. *St. Mark's Church in the Bowery, Second Ave. at 10th St. (212-674-8194); $15.*

Photograph by Christian Steiner.

the mix

Barbara Epstein...Marie Ponsot...Colette

On View
Ancient Mariners

Michael Light didn't snap any of the pictures in his new photography show, "Full Moon," opening March 27 at the American Museum of Natural History's new Rose Center. They were all shot by Apollo astronauts, then buried in NASA *archives for the past 30 years. Light has an artist's eye, though, and the effect of these strange and luminous images, carefully selected and printed by him (and elegantly packaged in a book from Knopf as well), is to make the Apollo moon missions seem even more remote in time than they already are. It's surprising how funky and low-tech the vehicles and gadgetry look now: Men traveled to the lunar frontier without benefit of PCs or laptops, and their spaceships appear to be cobbled together from tinfoil and copper wire. There are no familiar shots here. No lovely earthrises over the Sea of Tranquillity, the kind that adorn dorm-room walls with the words* PEACE ON EARTH *across the bottom. The moon here is desolate, inhospitable, and frightening. The spectral landscapes, the quaint equipment, and the dazed expressions on the faces of the lonely explorers don't look modern, though they do look familiar. They most closely resemble the stark images of Edwardian arctic exploration—the Frank Hurley photos of the Shackleton 'Endurance' expedition, for example, displayed last year at the Museum of Natural History, or Herbert Ponting's earlier shots of the doomed Scott expedition, taken before the final calamity. These are haunted, abstract and strangely moving images. The lonely tracks of a rickety lunar vehicle, dwarfed by the vast, empty desert landscape, look like the ancient traces of some long-lost civilization, barely recognizable as our own.* MARK HOROWITZ

John Leonard's TV Notes

Then Came You (3/22; 8:30 to 9 P.M.; ABC) hasn't improved since we saw the pilot last summer. If Thomas Newton as the room-service waiter is still ten years too young for recently divorced Chicago book editor Susan Floyd—not only doesn't he know who Mrs. Robinson was, he can't even remember the Bicentennial—well, on the other nail-bitten hand, she doesn't seem mature enough for Dennis the Menace. Whereas her best friend, Miriam Shor . . . Never mind. What worries me is the fate of all those books that will never be edited because of all that aerobic sex.

Lady Audley's Secret (3/23; 9 to 10:30 P.M.; Channel 13) is a flamboyant adaptation for the "Mystery!" series of Mary Elizabeth Braddon's 1862 romantic-horror novel, with Neve McIntosh as Lucy Graham, the governess who marries her doddering aristocratic employer, Kenneth Cranham as Sir Michael Audley, only to discover that Sir Michael's nephew, Steven Mackintosh as Robert, has a lech for her and also has a best friend from his gold-mining days in Australia, Jamie Bamber as George Talboys, who could very well reveal Lucy's terrible secret unless he disappears first. Gorgeously costumed, this ought to be more fun than it actually is.

Making the Band (3/24; 9 to 10 P.M.; ABC) devotes its first hour to winnowing 8 finalists from 25 contestants brought to Orlando, Florida, after a nationwide talent search that ranged as far away as Nashville, Las Vegas, and Honolulu, to compete for membership in a brand-new boys' band—like the Monkees or the Spice Girls, only real. After which, we are expected to follow them in this MTV/ABC co-production as in the coming months they negotiate the rigors of the music world on their way to pop stardom. You may be reminded of *Before They Were Rock Stars* on VH1, except that they aren't yet and maybe won't ever be. Very odd.

Lectures and Panels

"The Rich, the Poor, and the Stressed-out Middle"—3/22 at 6 P.M.: Former secretary of Labor Robert B. Reich speaks at the Celeste Bartos Forum, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

"From Brueghel to Rubens: Some New Acquisitions"—3/22 at 1 P.M.: A lecture by Cara Dufour Denison, Curator of drawings and prints at the Morgan Library. Morgan Library, 29 E. 36th St. (212-685-0008, ext. 347); $5, reservations required.

Barbara Epstein—3/23 at 7 P.M.: The editor of the *The New York Review of Books* speaks as part of Columbia University's Delacorte Lecture Series. Journalism School Lecture Hall, 2950 Broadway (212-854-1996); free.

"Asthma 101"—3/26 at 7 P.M.: Dr. David J. Valacer discusses how to deal with this treatable children's disease. 92nd Street Y, 1395 Lexington Ave. (212-996-1100); free.

The Written Word

"An Evening of Fiction"—3/18 at 7:30 P.M.: Francine Prose reads from her new novel, *Blue Angel;* Elissa

Photograph courtesy of *Full Moon*/Alfred A. Knopf Publishing.

Schappell reads from *Use Me.* Barnes & Noble Chelsea, 675 Sixth Ave., at 22nd St.; free.

innie Kirshenbaum—3/22 at 7 P.M.: Reading from her book *Pure Poetry* at Blue Stockings Bookstore, 172 Allen St. (212-777-6028); free.

elected Shorts—3/22 at 6:30 P.M.: Film and stage actors read short stories by James Salter, Shirley Jackson, and Alice Walker. Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $18.

rnesto Quiñonez—4/23 at 7:30 P.M.: The author of *Bodega Dreams* reads from his book. Barnes & Noble Union Square, 33 E. 17th St. (212-253-0810); free.

ori Gottlieb—3/23 at 7:30 P.M.: Discussing her new book, *Stick Figure: A Diary of My Former Self,* at Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

arrow Street Reading Series—3/23 at 7:30 P.M.: Patricia Spears Jones, Dean Kostos, and John Yau reading from their work. Greenwich House Music School, 46 Barrow St. (212-777-7343); $7.

arie Ponsot and Friends—3/24 at 7 P.M.: Poetry reading in celebration of a special issue of *Salonika Quarterly.* Salmagundi Club, 47 Fifth Ave. (212-709-9226); pay what you wish.

ohn Barr—3/26 at 3 P.M.: Reading from his latest work, *Grace: An Epic Poem,* at Posman Books, 1 University Pl. (212-533-2665); free.

"Colette"—3/27 at 7:30 P.M.: A dramatic reading that will interpret Colette's erotic writing and turbulent life. Manhattan Theatre Club at City Center, 131 W. 55th St. (212-399-2020); $12.

ndre Dubus III—3/27 at 7:30 P.M.: Reading from his book *House of Sand & Fog* at Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Tours

illionaire's Mile—3/25 at 1 P.M.: I'll Take Manhattan Tours presents the "Fifth Avenue Gold Coast Walk." Meet in front of the General Sherman statue on Fifth Ave. at 59th St. (732-270-5277); $10.

he Female Spirit—3/25 at 1 P.M.: Retrace the steps of New York's most famous female artists, writers, and activists. Highlights include the site of Margaret Sanger's clinic, homes of Edith Wharton and Djuna Barnes, the Pen and Brush Club, and the print shop of Anaïs Nin. For reservations and meeting place, call 718-721-5254; $12.

Benefits

ational Salute to Black Achievers in Industry—3/23 at 5 P.M.: The dinner honors 100 exceptional African-American executives of the corporate sector; proceeds will fund the Harlem YMCA Jackie Robinson Youth Center. The event includes cocktails, dinner, and the presentation of awards. New York Hilton Hotel and Towers, 1335 Sixth Ave., at 53rd St. (212-281-4100, ext. 201); $550.

illion Dollar Beauty Ball—3/29 at 7 P.M.: The event, to benefit the March of Dimes and its mission to save babies by preventing birth defects, includes dinner and dancing. Black-tie attire. Waldorf Astoria, 301 Park Ave., at 49th St. (212-353-8355); individual tickets are $1,200; tables are $12,000, $15,000 and $25,000.

Events

Small Press Book Fair—3/25, 10 A.M.–6 P.M.; 3/26, 11 A.M.–5 P.M.: The fair offers book-making and printing demonstrations, readings, and more than 200 small presses. Small Press Center, 20 W. 44th St. (212-764-7021); free.

Exhibitions

"The Little Black Dress and Other Signs of Status"—Through 4/15: The exhibition explores the meaning behind a range of iconic black objects, from the little black cocktail dress to mourning garments, from combat boots to tuxedos. The Museum at FIT, Seventh Ave. at 27th St. (212-217-5800); free.

"Something for Everyone: Sondheim Tonight!"—Through 6/25: The Museum of Television & Radio presents a retrospective of the work of Stephen Sondheim, in commemoration of his seventieth birthday. Daily screening packages take place at 2 P.M., evening screenings at 6:30 P.M. Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); free with museum admission.

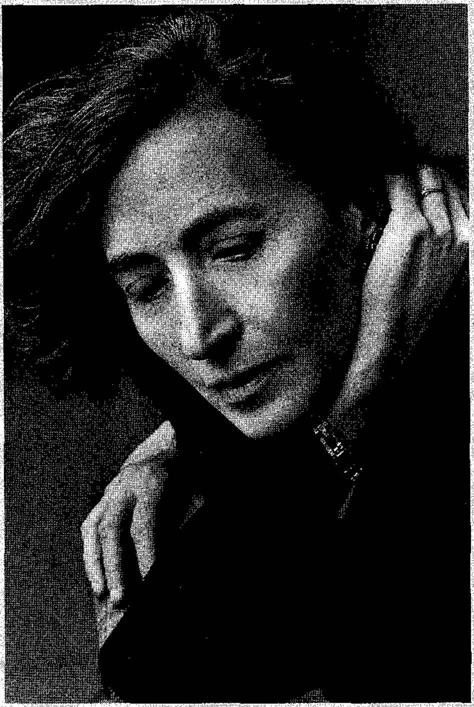
Online

***New York* on the Web**—Looking to get away? The new "52 Weekends" is serialized on our site, so that each week brings a unique idea for getting out of town. Also online: check out our "Gift Guide," "Best Bets," and "Best of New York" and participate in our poll and trivia contest. You can read selected content from the magazine, and our Surf Report scours the Web for all the best sites.

In Print

Empathy for the Devil

New York writers don't come with better literary credentials than Francine Prose. But even after twelve books, numerous essays in the *Times* and *Harper's,* and a regular gig reviewing books in the *Observer* and art in the *Wall Street Journal,* Prose still hasn't become a household name. That may be about to change, thanks to her latest novel, *Blue Angel.* "What feels different to me about this book," she says, "is that the plot has momentum. From beginning to end there's a pull that I hope will keep people from putting it down." Pull it does: Galleys of *Blue Angel* have already created a buzz. The story, a transposition of the classic Marlene Dietrich film (based on a Heinrich Mann novel) to a contemporary New England college setting, concerns Ted Swenson, a creative-writing professor charged with sexual harassment. A washed-up novelist, Swenson is obsessed with a talented, sexy student, an ardor for which he ultimately sacrifices his career and his marriage. As a card-carrying feminist, Prose has taken an intentionally provocative stance against today's politically correct standards. She expects readers to feel uneasy about their sympathy for Swenson, who in addition to lying to his family and shortchanging his students winds up sleeping with a sophomore nearly 30 years his junior. "But if I can stop even a few people from feeling guilty about having a human response," she says, "then I have done my job." Is she worried that *Blue Angel* will not be considered "literary" enough? Absolutely not. Prose is determined to show that she can be serious and funny at the same time. "It's tragic that so many people connect the term *literary* with overwritten, hard-to-relate-to books," she says. "After all, the great 'literary' writers from the past—Dickens, Brontë, Dostoevsky—wrote novels that were fun to read." Prose will be reading at Barnes & Noble Chelsea, 675 Sixth Avenue, at 22nd Street, on March 18 at 7:30 P.M. TARA MANDY

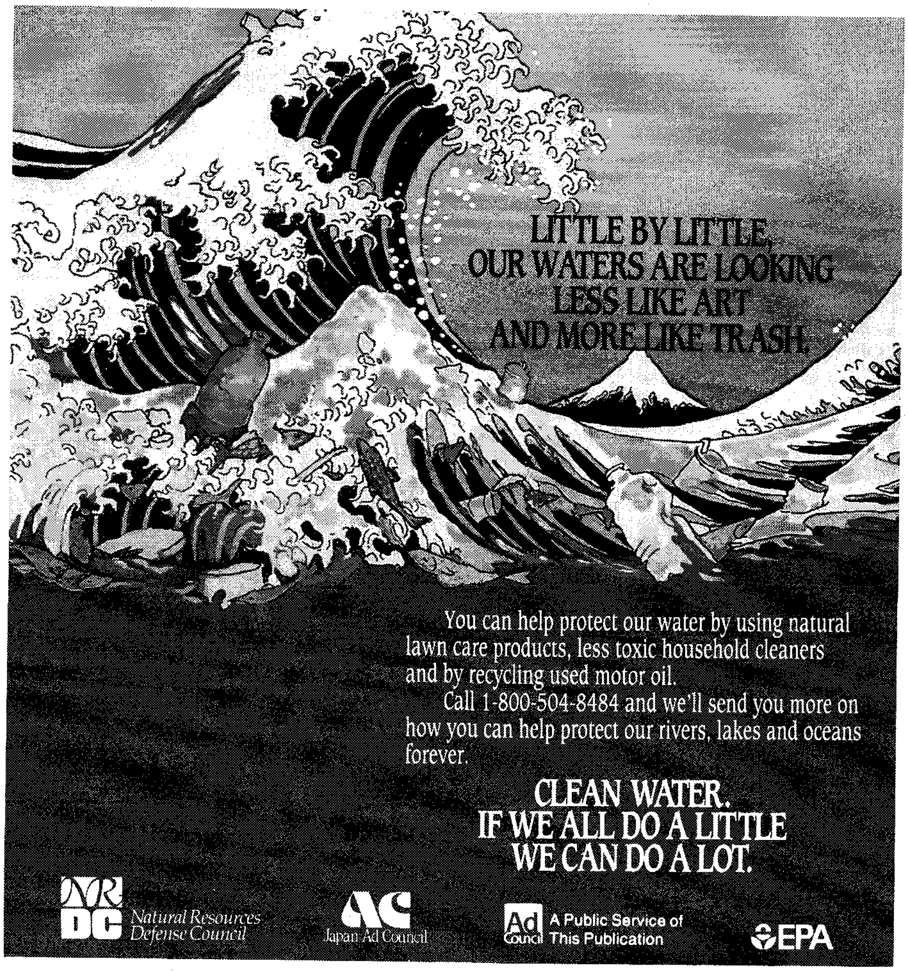


hotograph by Marion Ettlinger.

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
KNICKS		IND METRO 8 P.M.	CHI MSG 7:30 P.M.		ATL MSG 7:30 P.M.		POR MSG 9 P.M.
NETS		TOR FSNY 7 P.M.	CHA FSNY 7:30 P.M.		MIN METRO 7:30 P.M.		DEN FSNY 3 P.M.
DEVILS		CAR NO TV 7:30 P.M.			NYI FSNY 7:30 P.M.	TOR FSNY 7 P.M.	
ISLANDERS		PIT NY55 7:30 P.M.	TOR METRO 7:30 P.M.		NJ FSNY 7:30 P.M.		CAR TBA 1:30 P.M.
RANGERS		FLA MSG 7:30 P.M.		WAS MSG 7:30 P.M.			DET ABC 1 P.M.
	3/20	3/21	3/22	3/23	3/24	3/25	3/26



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Solution to March 20 'Guardian' puzzle

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Solutions to last week's puzzles

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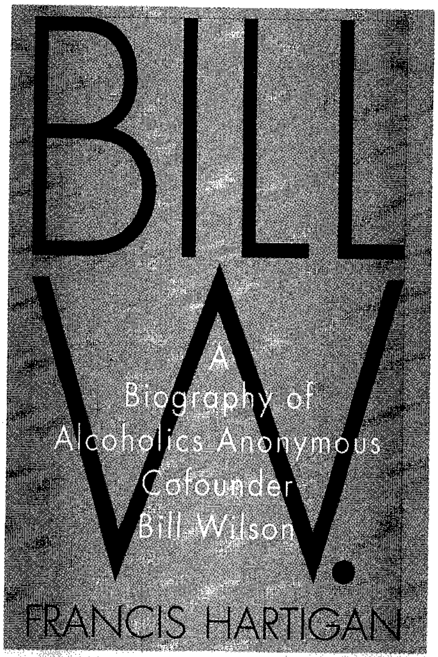

In Print Though many people have never even heard of Alcoholics Anonymous founder Bill Wilson, writing a book about him was almost like profiling the pope for author Francis Hartigan. "There's a tremendous contrast between how I regard him and how his devotees do," says Hartigan. "I think they figure, 'If he's imperfect, then AA can't work.' But the irony is that Wilson himself always called AA 'spiritual kindergarten' and said he was failing the course." Hartigan will read about the man behind the twelve steps at Three Lives & Co. on March 23 at 7 P.M. Wine will be served (seriously).

Sports

Powerbar Twenty-Mile Run and Relay—3/26, 10 A.M.: The New York Road Runners Club offers four options for this race: Individuals run the full twenty miles two-person teams split it in half; three-person teams allot ten miles to a stud and five apiece to the others; and four-person teams divide it in quarters. Relay teams are fit into six further subcategories (open and masters men, women, and mixed). Starts in Central Park at West Drive and 101st St., finishing at East Drive and 99th St. Prizes awarded in several age groups and other categories, and there'll also be a raffle. Numbers and T-shirts may be picked up 3/23–3/24 from noon to 7 P.M. and 3/25 from 11:30 A.M. to 4:30 P.M. at the NYRRC, and on race day from 7:30 to 9:30 A.M. at the registration tent at Central Park and 102nd St. Nonmembers $15; limited race-day entries $22. Call 212-860-4455 or visit www.nyrrc.org for more information

Heavyweight Explosion—3/30 at 7:30 P.M.: The third edition of this monthly heavyweight series at the Hammerstein Ballroom features Derrick Jefferson (22-1-1, 18 KOs) and Frankie Swindell (37-18-2 28 KOs) in the main event, Danell Nicholson (IBF No. 9) and Terrence Lewis in the co-feature and Brooklyn's Kelvin Hale and Tarius Sykes in separate bouts. Seven fights. Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St Tickets, $25–$125; call 212-564-4882 or 212-307-7171 for tickets and information.

kids

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Children's Events

Girls Rule—The power of friendship and opinions is tested in **ALL I WANNA DO**, set at a girls' boarding school at the advent of women's lib. Starring Kirsten Dunst, Gaby Hoffmann, and Lynn Redgrave as the headmistress who fights the good fight to stop the school from going co-ed. Rated PG-13. Opens 3/24 at the UA Union Square, Broadway at 13th St. (212-253-2225).

Teen Techies—Innovative young techno-heads will be honored at the **SONY WONDER TECHNOLOGY LAB** for coming up with some pretty bright ideas. The free all-day celebration includes demonstrations, performances, and prizes. The Sony Entertainment Robot will be on hand and ruled by a 14-year-old whiz kid. 3/25, 11 A.M.–4 P.M. Madison Ave. at 56th St. (212-833-8100). ●●

Faster Than Lightning—For a romp below the sea, **DOLPHINS** takes viewers for a swim with these intelligent and playful creatures. Follow a marine biologist and her colleagues as they learn, through the use of the latest technological advancements, how wild dolphins communicate. Daily at the IMAX Theater of the American Museum of Natural History, 79th St. and Central Park West (212-769-5200).

Marching Mamas—The **MILLION MOM MARCH**, in Washington, D.C. on Mother's Day, May 14, will include mothers and others from across the country protesting gun violence. For information on local organizers, call 888-989-MOMS.

Sixteen Candles—Reviving its most memorable musical numbers from the past sixteen seasons, **TADA! YOUTH THEATER** presents *Sweet Sixteen*. It opens with a song and dance by Franklin the theater cat, who later fills in as a nostalgic narrator, while Robin and her friends plan her upcoming birthday party, reminiscing about scenes from years past. Through 3/26 at 120 W. 28th St. Tickets are $12 for adults, $6 for kids. (212-627-1732). ●

Finest vs. Bravest—When New York's uniformed men take to the ice, it's a contest unlike any other. This year's benefit hockey game between the **NYPD AND FDNY** will be held at 1 P.M. on 3/26. Tickets are $10. Nassau Veterans Memorial Coliseum, 1255 Hempstead Tpke., Uniondale, L.I. (516-794-9303). ●

Listen Up—**DO YOU HEAR WHAT I HEAR?** is the perfect name for this classical Lolli-Pops concert geared toward preschoolers. Four animal characters take center stage, along with Mr. Maestro, to help the audience discover how to listen to works by Haydn, Copland, Sousa, and others. Tickets are $32. 3/25 at 10:30 A.M. and noon, 3/26 at 12:30 and 2 P.M. The Little Orchestra Society performs at Florence Gould Hall, 55 E. 59th St. (212-971-9500). ●

Curiouser—If your kid's only exposure to **ALICE IN WONDERLAND** is via video, it may be time for an up-close-and-personal tour with the Cheshire Cat, White Rabbit, and Mad Hatter. 3/25 at 2 P.M. Tickets are $8. La Guardia Community College, 47th Ave. at Van Dam St., Long Island City (718-482-5151). ●

Anxious Aardvark—Called the Woody Allen of the picture-book set by his creator, Arthur, the anxiety-filled yet lovable aardvark of PBS, joins friends and family in their first stage show. In the 90-minute musical, Arthur attributes his good fortune to a lucky pencil, which disappears on the day of a big test. Creator Marc Brown kept his hand in the production to make it palatable for grown-ups. "I didn't want parents feeling like they want to be somewhere else," he says. **ARTHUR: A LIVE ADVENTURE** runs through 4/2. Tickets are $22.50–$40 through Ticketmaster or at Radio City and Madison Square Garden box offices. At Radio City Music Hall, 1260 Sixth Ave., at 50th St. (212-307-7171). ●

Mischievous Monkey—**CURIOUS GEORGE**, the well-meaning but overambitious monkey, finds himself in hot water again. After George meets the girlfriend of the Man in the Yellow Hat, the monkey runs away, and the adventures begin. 3/25, 26 at 12:30 P.M. Tickets are $19. Theatreworks/USA is at the Auditorium at Equitable, 787 Seventh Ave., at 51st St. (212-627-7373). ●

Island Girl—Follow the Caribbean retelling of Hans Christian Andersen's *The Little Mermaid* as it is performed by New York Youth Theater, a multiracial, multigenerational company. **ONCE ON THIS ISLAND** plays on the seventh floor of the Central Presbyterian Church, 593 Park Ave., at 64th St., through 4/8. Tickets are $12. (212-888-0696).

You Think I'm Funny?—When families are the object of a comedy routine, everybody shares in the laughter. What makes it even better? The fact that it's kids, age 11 through 14, doing shtick. **KIDS 'N' COMEDY** is an afternoon of 3-to-5-minute pieces by kids with a few grown-ups thrown in for good measure. 3/26 at 4 P.M. Tickets are $14, plus a one-drink minimum (soda counts). At Carolines, 1626 Broadway, near 50th St. (212-757-4100). ●

Earth Day—Rebirth and renewal are back on the agenda with **THE EARTH & ME**, a people-and-puppets production by Shadow Box Theatre about a child's understanding of our planet and its inhabitants. The story includes a blend of dance, music, screen projections, colorful puppets, and a multi-ethnic cast. Through 3/24 at 10:30 A.M. Brooklyn YMCA, 30 Third Ave., at Atlantic Ave. Tickets are $6. For more information, call 212-724-0677. ●

cue

Susan Avery
Kids
Ethan Brown
Nightlife
Luisa Colon
Online
Rose-Anne Clermont
In Concert
Logan Hill
Theater
Brett Kelly
Movies
John Kline
Sports
John Leonard
Television
Ariel Levy
Books
Events
Radio
Edith Newhall
Art
Robin Raisfeld
Restaurants

Happening

Sisterhood Is Empowerful

In a film that certifies the notion that girls buy into a beauty regimen only when boys are around, director and screenwriter Sarah Kernochan goes all out in portraying the male of the species as completely under the spell of the weaker sex. So long, that's to say, as the girls "push up the tits and spray the pits and blitz the zits," as it's none-too-delicately put by Verena, the prep-school proto-feminist played by Kirsten Dunst (pictured, second from right). Though Kernochan's effort is meant to be an eye-opener for millennial middle-school girls, she admits that making *All I Wanna Do* brought her back to her own boarding-school years during the first blossoming of feminism. Set in the early sixties, the film, which also stars Gaby Hoffmann and Lynn Redgrave, shows the girls grappling—sometimes poignantly, sometimes with a snarky superficiality—with the usual teen demons: fitting in, sexuality, authority, bulimia, lecherous teachers. When, late in the film, the carefully protected lives of the young ladies at Miss Godard's Prep School for Girls are threatened by a merger with a nearby boys' school, all the girls suddenly become post-Bunny Gloria Steinems. "In ten years, they'll have three kids, two cars, a colonial, and a collie," Dunst protests. "They're finished. That's why they call it finishing school." Not many movies have focused on adolescent girl power in this way, so it's not surprising that distributors were afraid to touch the independently produced feature (the puking scenes—and there are more than one—are pretty gross). "The prevailing wisdom is that girls and women do not support their own movies," says Kernochan. "The coming two weeks is do-or-die for this whole mission." In the meantime, she's on edge waiting to see who gets the last laugh when the PG-13 film opens on March 24. **SUSAN AVERY**

Photograph courtesy of Redeemable Features.

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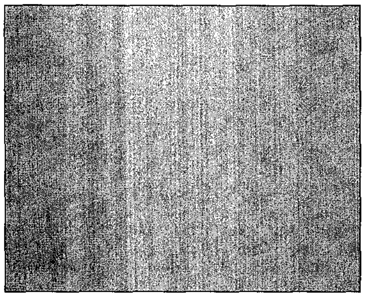

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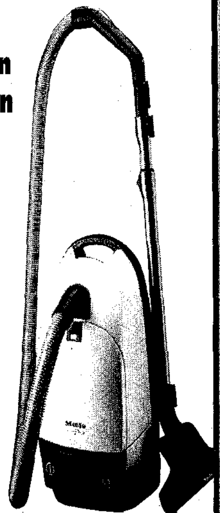

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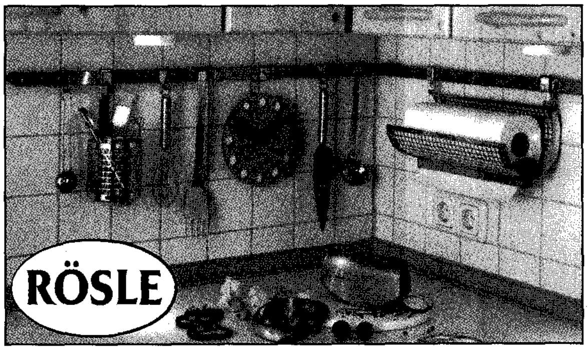

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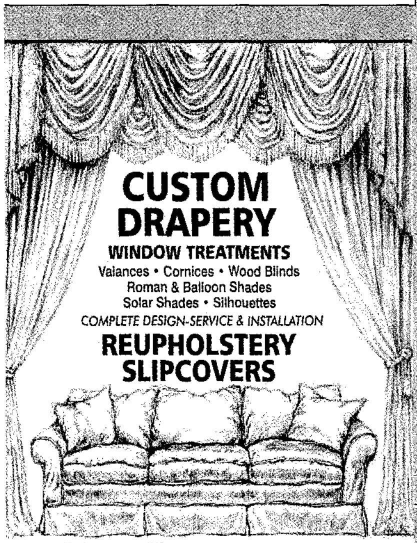

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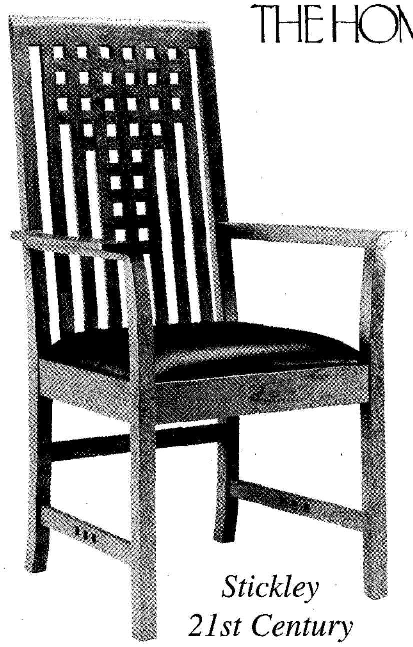

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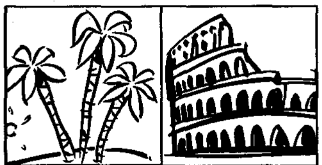

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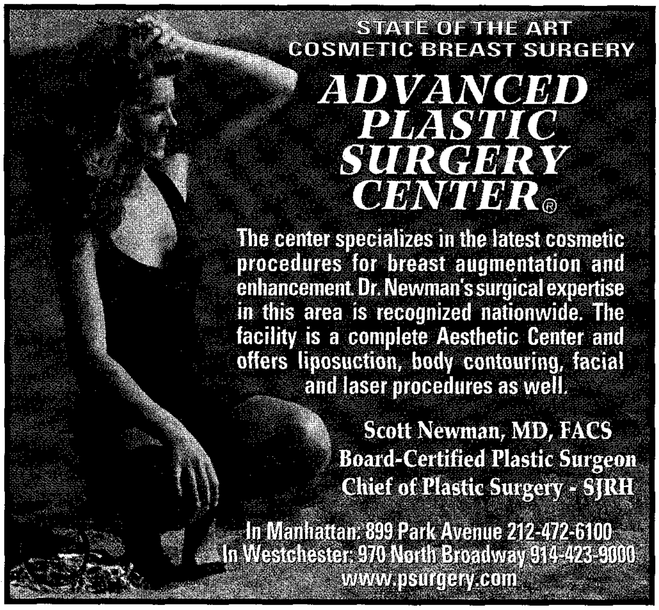

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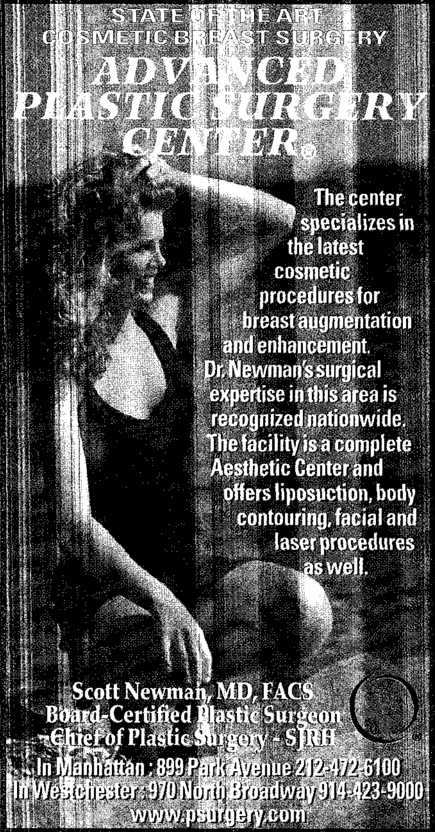

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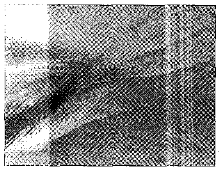

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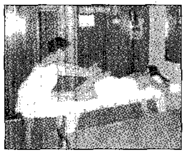

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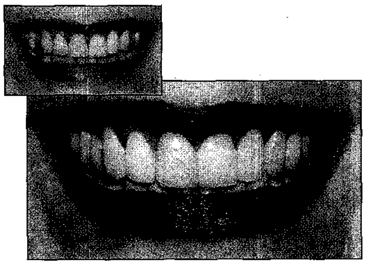

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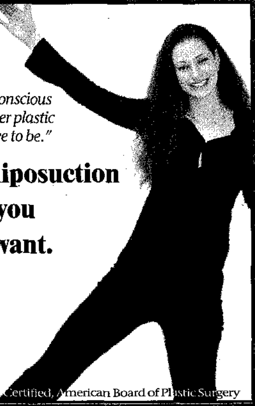

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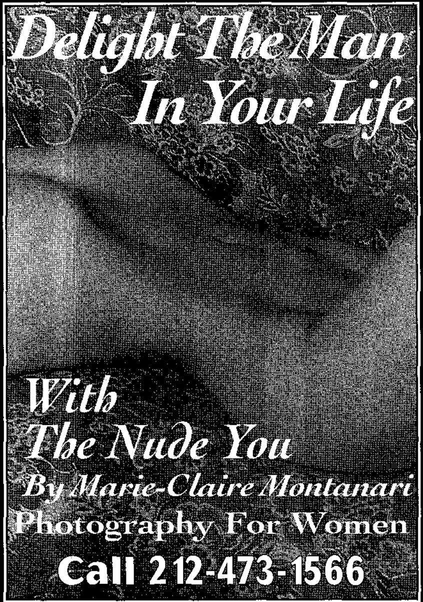

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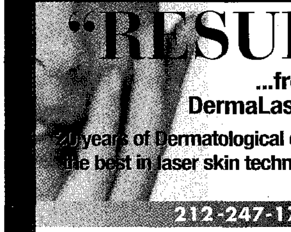

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Caring, Cerebral Ivy MD/PhD—Upbeat, handsome Renaissance man, funny, 5'10", muscular, mid 40s, seeks bright, adventurous lady under 38, for shared magic/romance. Phone/photo a must. 3552 ✉☎

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Wealthy And Witty—Very cute, fit, giving Jewish male, 33, seeks very fit, smart, sexy lady to spoil for life. Photo. 3541 ✉☎

Not Another Weekend Single Event—Tall, single white male, 46, seeks single white female, 41-49, to grow young with on a never-docking love boat. Photo/phone. 3565 ✉☎

Friends Describe Me As—Vivacious, intelligent, attractive and caring. Seek partner, 60 plus, for warm and loving relationship and to enjoy travel, cultural events, dining plus. 5'5", slim blond, blue-eyed and professionally active, Jewish, nonreligious, widowed. 3509 ✉☎

You've Seen Ads Like This Before—But never from me. Very attractive, slim, fit, Jewish white female, seeks 50-60-year-old, Jewish white male - kind, fun-loving, fit, financially secure, who is looking to enjoy the second half of life with a real partner. Photo/note. 3514 ✉☎

trictly Personals *is a weekly feature.* **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for YM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders ccepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line s open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 12-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 249 W. 17th t., 4th Floor, New York, NY 10011. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a YM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

ood-Hearted, Slim, Very Pretty—ewish woman. Early/mid 40s, professional. Good taste, pleasant, elegant style. ronic, whimsical humor. Lives full, extured life. Bright, appreciative, real. njoys theater, art, movies, cultural/ature vacations, spectator sports. Seeks ducated, attractive, financially stable an, 5'8" plus, 44-55. 3625 ✉ ☎

laymate Needed—Warm, wealthy, ind, bright, ruggedly handsome, engaging 0-plus attorney/author/producer, seeks orgeous babe, 22-41, over 5'5", with ound mind, fair skin, hard bod, soft eart. I am, and you should be, open, onsiderate, confident, happy, reasonable, eliable, friendly, adventurous, worldly, ositive and sensual. No psychos, phonies r princesses. Photo essential. Phone. 505 ✉ ☎

xquisite Chinese-American—Professional, 34, 5'6", 125 lbs. Physically: lender, elegant, fit. Mentally: mature, ntelligent, compassionate, romantic. oves fine arts, classical music, opera, ntelligent conversations and company. njoys tennis, hiking, skiing. Great taste or finer things in life. World traveler. eeking mature, loving, sophisticated, orldly man to share and enjoy life. He successful, established, healthy, fit, '10" plus, 35-early 50s, with sense of umor, open-minded, communicative, eady for long-term relationship. Recent hoto/letter, please. 3614 ✉☎

right, Fun, Upbeat—Nice guy, 50, motionally available - loves travel, books, unsets, nature. Looking for attractive nd romantic woman. Photo/note. 3559✉

enerous Heart, Strong Intellect—*ffectionate, kind, successful, divorced* an, 50s. Playful, creative, intuitive. Can ook at life through a child's eyes. Trim, '10". *Good father, good communicator.* ager to share life and outdoor adventures ith best friend/partner: sea kayak atagonia, helicopter powder ski, trek epal, rollerblade Central Park, Puccini pera, art collecting, language study in aris, evenings at home, charitable work, ntertaining friends. Seeks attractive oman, in good shape, under 50, who njoys skiing, outdoor athletics. 3626 ✉☎

ery Classy, Intelligent—Tall blond asp (early 50s, look 40s), in Manhattan, ould like to let the good times roll with lovable Wasp guy who's funny, fit and ves both town and country. Note/photo. 627 ✉☎

Director: Lisa Starr
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Very Pretty, Charming—Jewish professional, mid 40s, *intelligent, caring,* looking to meet emotionally and financially secure business or professional man who loves to live and is ready for a lifelong relationship. Upstate NY. Please reply to: 3586 ✉

Mid 40s, Attractive, Fun—Westchester woman seeks handsome, successful, passionate, 45-plus man who still believes in love. CT/Westchester resident preferred. Photo appreciated. 3598 ✉

Intelligent, Considerate, Sensual—Professional male, 5'9" and 150 lbs, seeks trim, outgoing lady, 30-40, who enjoys dining out, a show, swing dancing (or is willing to learn), and getting a back rub. Note/photo. 3553 ✉

Handsome, 49, Fit—Intelligent, athletic, well-traveled, humorous, giving, secure male seeking soul mate - 35-45, very pretty, fit, intelligent, health-conscious female who is giving, adventurous and optimistic. Note/photo/phone. 3513✉☎

Beautiful Physician, Latina—45, young, fit, fun, energetic and vivacious, seeks successful, professional, fit soul mate for marriage and family. 3554 ✉

Tall Jewish Lawyer—45, seeks a woman *with a bright mind and a strong body for a* romantic relationship. If you beat me at arm wrestling, I'm yours. 3528 ✉☎

Albion, Francophile/-phone—56, single *after 30 years, relaxed life - Manhattan* and beach. Travel, sailing, writing, art and cooking to share with love. 3561 ✉

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Personable, Outgoing, Good-Hearted—Starting over. Looking for warm and affectionate woman, 40-55, who enjoys life. I am seeking friend and lover to share the road ahead. Is it you? Kodak moment/letter. 3610 ✉

Tall And Handsome—Successful entrepreneur, 55, who is young in looks and spirit, and is emotionally and financially secure, seeks a bright, very pretty, slender female (to age 49) with warmth, charm and a sense of self and a need to balance her life with the right male counterpart. Photo a must. 3629 ✉

Exquisite Asian/Hawaiian Woman—Creative, successful, intelligent, romantic and caring. Likes art, music, wine, cooking, Latin dancing, Yankees, gardening and holding hands. Seeks fit, attractive, emotionally secure white male, 45-55, for long-term relationship. You won't be disappointed! Photo/phone/e-mail. 3571 ✉☎

Gay Country (914) Innkeeper—Boyish 44, seeks one truly special guy to share contentedly simple life. 3522 ✉☎

Pretty Blond/Blue Republican—Sweet, stylish, quiet and sensitive, 32, female. Loves cats, photography, travel, cooking, politics (Rush Limbaugh). Seeking compassionate conservative - kind, fun, mature. The right single gentleman, 30s, will not believe his luck. 3616 ✉

Attractive CT Teacher—Single female, 34, athletic, in great shape, traditional values. Seeks gentleman, 26-40, for marriage and family. Photo a must. Mwrite1765@aol.com. 3543 ✉☎

Sexy, Charming Blond—Financially and emotionally secure, seeks male counterpart, 45-57, to grow happily together. 3538✉☎

Professional Man—Looking for a special lady. Must be gentle in nature, good communicator and attractive. I am 54, 6', average build, energetic, well-traveled, easygoing and have varied interests. Note and photo, please. 3612 ✉

Creative, Cute, Caring CT Gal—39, seeks down-to-earth guy. Photo. 3613 ✉

Portfolio Manager/Equestrienne—Affluent beauty, 35, 5'7". Winters - Palm Beach; summers - NJ farm. Seeks affluent, sincere mate, 35-55, to share the best of life. Serious only. 3576 ✉☎

Attractive Female—48, blond hair, green eyes, 5'7", slim, Jewish (nonreligious), seeks fit male, 5'10" plus, 49-55, with kind heart, sense of humor and similar values, for committed relationship. I enjoy travel, theater, movies, romantic dinners and good conversation. Photo. 3574 ✉

Former Fashion Photography—Cover girl, now businesswoman, would like to make the acquaintance of a gentleman in his mid 60s, who should determine his own opinion of me. 3564 ✉

Unique Combination—Of passion and intellect. Attractive woman, divorced with two grown children, interested in art, theater, movies, literature, elegant with the instincts of a beachcomber. Seeking man, successful, physically fit, interested in the arts and a zest for life, 58-70. 3546 ✉☎

Elegant, Upscale North Shore Beauty—Shapely and sweet, seeks 65-75-year-old, attractive, kind man who needs to be loved, is caring and financially secure, to experience a quality life together. 3584✉☎

Exotic Long-Haired Beauty—Seeks lifetime partner, lover and best friend. Me: affectionate, 5'2", size 8, shapely, sexy, sincere, well-traveled, classy Asian entrepreneur with diverse interests. Healthy lifestyle and good genes helps me keep my 30s youthful look, even at 48. You: romantic, single white male, slim, 40-55, financially and emotionally secure, funny, sensual nonsmoker who appreciates an independent lady with brains. Note/photo/telephone. 3492 ✉☎

Seeking Attractive, Positive—Successful woman who requires the attention she deserves from a caring, sensitive, professional, divorced Jewish man (young 50s). A healthy attitude and lifestyle. Nonsmoker only. 3560 ✉☎

Style, Substance, Passion—Attractive, feminine, petite, leggy, blue eyes, blond hair, radiant smile, successful and athletic psychologist/educator/author. Playful, adventurous, witty, gregarious, upbeat, irreverent, emotionally grounded and extremely caring. Seeks fit, handsome, highly accomplished, cerebral and motivated man (from 40 to very youthful 55), who is sincere and happy and loves sports, music, dancing, laughing, romance, spontaneity and has the self-confidence to occasionally color outside the lines. Nonsmoker. Recent photo/substantive note, please. No xeroxed replies. 3484 ✉☎

Ridiculously Young-Looking—43, very smart, financially and emotionally independent, professional, divorced Jewish female. Interests include travel, theater, cooking, laughing. Looking for honest, intelligent, fun-loving Jewish man to share life with. 3575 ✉

Silly, Buff, Sensitive, Brainy—Very attractive female, 41, who can't take life too seriously, is looking for a serious relationship with an emotionally available, humorous, sensitive professional male, 35-50. Note/photo. 3551 ✉☎

Plastics—Fit, fine, 40ish mensch seeks kind, shapely, buxom older beauty. 3573 ✉☎

Intense, Independent, Sensitive—Tall, fit Israeli woman, photographs and writes, lonely for love lost too soon. You: a mensch, 52-65, attractive, humorous, compassionate, tall, broad-shouldered, for piggy-back rides and tears. You dream of a friend, partner, lover. My 4-year-old son needs a mentor, and I seek passion and new beginnings with you. Photo. 3620 ✉

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Latin Lady - Technology Professional—Very fit, works out regularly, 5'5", 115 lbs, 40 - looks 30s, wide range of interests Seeks successful professional, very fit white or Hispanic male, 5'9" or over Photo/note a must. 3506 ✉☎

Handsome, Muscular—Blue-collar worker, 6'3", blue/brown, 42, honest seeks very pretty, slim, shapely, sincere female who is non-materialistic, seeking a good guy. Photo/phone a must. 3609 ✉

Jewish Male—Seeks a best friend to share good times. 3592 ✉☎

Retired Lawyer—69, truly looks younger slim, fit, good-looking, warm, witty wealthy. Seeks pretty, slim, well educated woman with time to travel etc., 58-60, nonsmoker. Clear, current full, up-close photo a must, plus note No response without. 3518 ✉☎

Nautical Dad, 45—Has one son, living at the shore. Enjoys NYC, water sports yoga, tennis and film. Seeks creative active and humorous Asian/white female 30-40, for unsinkable relationship, new family and travel. 3549 ✉☎

Attractive, Ivy-Educated—28, light skinned black female seeks successful highly intelligent, educated male. 3585✉☎

Partner, Friend, Lover Wanted—Pretty artistic, slim brunette seeking intelligent healthy, financially secure, worldly, gentle man, 65-73, to share life, dining in/out the arts, golf, travel and fun!! Informative note, please. 3582 ✉☎

Unmacho, Sexy, Seductive Male PhD—60, sincere, supportive, generous, kind caring, loving, seeks educated, trim, fi lady with great legs! Photo/note. 3577 ✉

The Best Is Yet To Come—Pretty, curvy petite lady, teacher, 38, with beautifu smile, seeks romantic, cultured, successful, handsome, marriage-minded man 30s-40s, for lasting relationship. Note, photo/phone gets response. 3557 ✉

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arriage-Minded, Secure Jewish MBA—andsome, 40, 6', thin, with great sense f humor - enjoys movies, beach, conver-ation and fun. Seeks cute, pretty, petite emale, 25-35, who is smart, playful, omantic and can be silly and serious, r future together. Photo/note. 3555 ✉

andsome, Strong, Successful—Well-raveled exec, who is kind, sensitive and arm, 33, 5'10", enjoys skiing, the ocean, ine and fine dining, would like to meet ttractive, bright, traditional yet dventurous Jewish woman, 24-33. Photo must. 3536 ✉☎

all, Thin, Attractive Man—49, arm, witty Jewish professional, fond f music and poetry, seeks kind, leggy dy. 3572 ✉

eautiful Italian-American Female, 36—own-to-earth, smoker, seeks gentleman r good times/romance. Photo. 3548 ✉☎

andsome, Lonely Jewish Man—60, seeks lim female buddy, 50 plus, for Sunday trolls in Central Park. Photo. 3599 ✉☎

all, Handsome MD—46, Jewish, njoys skiing, bicycle riding. Seeks attrac-ve female for romance, fun and possibly orever. Photo appreciated. 3517 ✉☎

ttractive, Slim Asian Lady—30, 5'2", rofessional, seeks 30s-40, mature, edu-ated, warm, down-to-earth man. 3615✉

ho Said Wall Street Has No Soul?—uccessful single male, NBM banker, has scended high mountains and descended aging rivers, but also loves arts and terature. Photographer, writer and poet; asygoing, family-oriented and loves hildren. Seeks slim, pretty, athletic, 5-35 soul mate; an aerodynamic woman, illing to soar. Note/photo, please. 3600✉

hall We Dance? Rare Find—Classy, orth Shore LI, attractive, petite blond, ewish widow, late 60s. I am educated, ell-traveled, avid golfer, sports car nthusiast, and I love to dance. I have a ense of humor, easy to be with and viva-ious. Please be an emotionally, physically nd financially fit, stylish man who knows nd enjoys the finer things in life. Share ala events, dinners, dances, special holi-ays and all that life has to offer. 3593 ✉☎

ooking For The Right Man—*Brown* air, brown eyes, 5'2", good-looking, eeks male counterpart, 50-63, with uman integrity, financially secure, ewish upbringing, looking for compan-onship/friendship leading to a serious elationship. Letter/photo. 3482 ✉☎

esire Professional Woman—With ld-fashioned values. Very handsome, lue-eyed, successful professional, 6'3", 0s, enjoys cooking, arts, conversation, unsets, picnics and dancing. 3622 ✉☎

talian-American Female—30, long dark air, green eyes. Seeks male, 29-35, prefer uropean/Latin. Photo. 3601 ✉☎

ttractive Woman—Attorney, 46, Jewish, lim, 5'5", seeks man for a lasting elationship. Photo preferred. 3568 ✉☎

'm Looking For—A tall, trim, andsome, smart, sexy and successful uy, 48-58. I am a tall, slim, exotic, ophisticated and sensual female with ark hair and eyes, and all the above ualities. I would love to meet my male ounterpart and lover for life. Note and hoto, please. 3489 ✉☎

Can't Wait To Meet You!—Very attractive, 39, 5'5", slim, sexy, successful woman, totally ready for romance with a truly handsome, 38-50, successful man who loves wine, dancing, exploring, talking and taking chances. Take this chance! Photo, please. 3570 ✉

Attractive Widow—Slim, 5'2", brown eyes, teacher, loves animals. Seeks reliable, good man, 65 plus. Photo. 3628 ✉☎

Beautiful Teacher—Very hip, independent, creative, intelligent, 39, LI mom of foreign adopted baby, seeks one amazing guy. Letter and photo a must. 3587 ✉☎

Sparkling—Bright, pretty, witty (212) Jewish widow seeks gem, 60 plus. 3537✉☎

I'm Happy—I enjoy being alive, and I've reached the point in my life where I feel at peace with myself and the people around me. I have few needs but many wants. I seek the company of a happy, intelligent and rational woman, age not important. I *prefer a committed, platonic relationship* - the other kind gets too complicated. I'm a highly successful CEO of an international company based in NYC. 60ish, unencumbered, nonsmoker, in excellent health - I exercise daily. PhD, writer, play piano, enjoy travel, the performing arts and especially good conversation. Let's meet and see what we are able to offer each other intellectually and emotionally. POB 6301, NY, NY 10150

I Don't Need You—I have to want you... I'm sure you would want me. I am a passionate, sexy, very pretty, intelligent, *emotionally and financially secure*, quick-witted, selective Jewish female, 38, 5'4", 110 lbs, athletic, great figure. I love dogs, tennis, movies, theater, golf, beach, outdoors, romantic evenings, music, dancing, travel. It is hard to find a quality man. Seeking a successful, good-looking, romantic, intelligent, fit, selective professional man, 36-45, over 5'9", who mirrors my interests (at least some of them), for that special chemistry and mental connection. Nonsmoker a must. No photo, no reply. Will exchange. 3590✉☎

Smart, Intelligent—Fun-loving and Catholic. *You are a sensuous, decent,* sincere, adventurous woman with a sense of humor, a kind heart, gentle spirit and no children, yet. Photo/phone. 3545✉☎

Seeking Very Successful Guy—40-54, living in Manhattan, with big heart and some charm. Note preferred. 3580 ✉☎

Beauty, Brains And Success—Petite, accomplished, athletic, Jewish, 37, NYC business owner seeks Jewish soul mate, 32-45, for marriage and family. 3596 ✉☎

Sumptuous, Intelligent—54-year-old white female, well-educated and traveled, seeks good-looking, upscale, educated man with wit, charm and integrity. Note and photo. 3486 ✉☎

Lonely? Me Too—Recent widow wants to love again. Attractive, slim, 5'2", blond hair, blue eyes. Seeks Jewish widower, *68-75, for a new beginning.* 3623 ✉ ☎

Sexy, Sassy, Smart Brunette—(5'4", slim and fit, Jewish), whose beauty is only matched by her wit, charm and cosmopolitan air, seeks highly accomplished CEO/JD/MD type (40-55), who enjoys high-energy sports and prefers an effervescent, leggy companion at his side to spice up his life. Note and photo to: Sparkle56789@aol.com or 3511 ✉☎

Handsome Renaissance Man—Tall, very successful, loves life and all it has to offer, very active - enjoys theater, dining, travel, physical activities including sailing and tennis. Looking for that special, attractive woman, 30-48, with similar interests, to share all of the above... 3624 ✉☎

Sweet Brown Eyes—Female professional, attractive, considerate, stunning and full of life, seeks nonreligious Jewish professional male, 50s. 3487 ✉ ☎

Find Your Way—To me. Desirable, single, Jewish professional female, never-married, 36, slim, attractive, 5'4" brunette, with a clear mind and a warm heart. Interests include financial investing, swimming, exercising, art events, sporting events, movies, theater, conversation, cozy nights and more. Seeking a handsome, sincere, kindhearted, intelligent, single Jewish male, nonsmoker, 34-42, to share life...and love forever. Note and photo, please. 3581 ✉☎

No Artifice, Just Art—*Beautiful, slim,* playful and real, painter/professor, authentic and substantial, 44, petite, Jewish, seeking commitment-minded fellow with interests in the arts. 3597✉☎

Sensuous, Exotic, Latin-Italian—Slender female, 40, ready for love, romance and passion. 3606 ✉☎

Pretty, Petite Partner Sought—36-42, with high moral values and without a strong desire to have children. 3583 ✉

Very Nice, Handsome Firefighter—43, looking to rescue a beautiful lady with a touch of class, 20s-30s. Photo. 3569✉☎

I'd Like To Inspire You—To slow down the hectic pace so we can discover each other and thrive in support of each other. I'm keenly aware, healthy, fit, easy on the eyes, late 50s male, known designer - often traveling the US promoting my custom accessories at trade shows and personal appearances. Off times: hiking, biking, collecting/dealing antiques. Would like to share life with a bright, intuitive, fit, 40s-50s, lively female companion. 3562✉

NYMessage

Retired Male Teacher—58, seeks people interested in enjoying the myriad cultural activities available in Manhattan. Sense of humor and openness to new ideas desirable. 3525 ✉☎

Welcome To New York Lally
Hoping you have a wonderful 30th b'day!
...Ian, Mom, Dad & Laura

Groom Seeks Bride—Tall, attractive, blue-eyed, never-married, white Christian male, 38, seeks single/divorced, white Christian female best friend forever. Westchester a plus. 3529 ✉☎

Jewish Professional Guy—In NJ and NYC, handsome, athletic type in mid 50s, three advanced degrees and much stock-market success. Would love to date a woman, 36-43, wanting marriage/children. MD, PhD, JD types a plus. 3550✉☎

Good-Looking Guy—Affluent, bright, creative, witty, artistic, generous, well-traveled. Jewish, divorced, 60, 5'9". You love the arts and are gorgeous. Photo/phone. 3516 ✉ ☎

Sex! People Still Do That—Single white male, animal lover, 46, seeks relationship-minded Westchester/Connecticut woman to have it all with. Photo/phone. 3566✉☎

Pretty, Petite And Polished—From CT, 35, Christian, shapely blond with hazel eyes, winning smile and a positive attitude. Enjoy scuba, tennis, golf, boating and I love to travel. I don't believe in "soul mates". I think that good matches are the result of good choices. I'm looking for a chivalrous man (35-50) for fun, romance and a future family. I have a great job, but would trade it all for the love of and a life with a man of character. Please be comfortable with your career and your appearance. No smokers, please. Your photo and a note is a must. 3501 ✉☎

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MARY ANN MADDEN #967

NEW YORK MAGAZINE COMPETITION

When the jungle became a democracy, the Lion King appointed himself to the highest office and Buju the antelope to the second-highest. If something happened to the king, reasoned Mooka, the Prime Minister, he would be just a hartebeest away from the presidency.

Above, foolish fable, mangled moral. Competitors are invited to devise one brief example.

Results of Competition 964, in which you were asked to compose [*sic*] epitaphs for well-known persons.

Report: We've walked this way before, so we've seen a few of these in our time: HERE LIES: Pinocchio, et al. REST IN PEAS —J. G. Giant. REST IN PIECES —H. Dumpty. SCAT IN PACE —Ella Fitzgerald. IT'S A PLOT —O. Stone. LATER —S. Maclaine. ALONE AT LAST —G. Garbo. DECOMPOSING —J. S. Bach. AFTERTHOUGHT —Rene Descartes. NOT TO BE —Hamlet. DEAD RINGER —Quasimodo. I AM NOT A CORPSE —Richard Nixon. And, newer: POSTHUMUS —Martha Stewart. Love your veil. Don't forget about Thursday.

First Prizes of two-year subscriptions to *New York* to:

REQUIESCATS
Chris Doyle, Burke, Va.

WHO CAN TAKE A NOTHING GRAVE AND SUDDENLY MAKE IT ALL SEEM WORTHWHILE?
—Mary Richards
M.E. Colby, Metuchen, N.J.

'TWAS —Frank McCourt
Elaine Stallworth, New Port Richey, Fla.;
also prizes to: Carleton Carpenter, Warwick, N.Y.;
L. Buczynski, Somerville, N.J.

Runner-up Prizes of one-year subscriptions to New York to:

DEAD AIR —Michael Jordan
Pete Zouras, Vienna, Va.

BELOVED AUTHOR —Toni Morrison
Matthew Shapiro, N.Y.C.;
Joan Catz, Farmingville, N.Y.

And Honorable Mention to:

DECAY NY —Donna Karan
Norman Charles, N.Y.C.

LOLLY GAGGED —Louella Parsons
Donald Sommers, Squirrel Hill, Pa.

I WAS YOLANDA VEGA. THANK YOU AND GOODNIGHT. —Yolanda Vega
Adrianne Sharon, Hollis, N.Y.

MOVE BACK, YOU'RE STANDING ON MY HAIR
—Don King
Charles Lubetkin, Springfield, N.J.

SO WHAT'S THE DEAL WITH TOMBSTONES?
—Jerry Seinfeld
similarly: Robert J. Dym, Brooklyn
Alan Brudner, Brooklyn

I AM DEAD. DEAD I AM. —Dr. Seuss
David Stone, Oak Park, Mich.

TAPPED OUT—Savion Glover
Jessica Allen, Gaithersburg, Md.

FOREST LAWN 90068 —Tori Spelling
Kris Collins, Stanton Heights, Pa.

DANCES WITH WORMS —Kevin Costner
Tom Duffy, Rochester, N.Y.

REQUIESCAT APACHE —Geronimo
Liza Altman, N.Y.C.

BILLGATES@HEAVEN.COM
Bob Sabau, Warren, Mich.
similarly: Shira Zabludovsky, Springfield, N.J.

WILLIAM H. GATES HAS PERFORMED AN ILLEGAL OPERATION AND HAS BEEN SHUT DOWN
Tom Frenkel, Sunnyside, N.Y.;
Jerry Silverman, White Plains, N.Y.

GEORGE WASHINGTON
BORN: THE FOURTH MONDAY IN FEBRUARY
DIED: DECEMBER 14, 1799
Susan Harriman, San Francisco, Calif.

R.I.P.E. —Dan Quayle
Roz Stone, Oak Park, Mich.
similarly: Eric Bernard, Washington, D.C.;
Selma Ellis, Glenview, Ill.

READ MY RIPS —George Bush
Bill Duffy, Queensbury, N.Y.

EPITAPHRODITE
Lucy Oblonsky, Hockessin, Del.

I'M ALIVE! NOT. —Mike Myers
Mark Stowers, Royal Oak, Mich.
sp. ment.: Susan Mondaruli, White Plains, N.Y.

BETTER HERE THAN IN NEW YORK —John Rocker
Sean Hassett, N.Y.C.
similarly: Connon Barclay, Zeeland, Mich.

LIVIN' LA MUERTA LOCA —Ricky Martin
Mike Reiss, Los Angeles, Calif.;
similarly: George Krauss, Brooklyn;
Hava Zabludovsky, Springfield, N.J.

I'M DEAD, JIM —DeForest Kelley
Catherine Lume, Maspeth, N.Y.;
Phyllis Underhill, Sebastian, Fla.

RETURNED TO CLAY —Muhammad Ali
Pauline McDonagh, N.Y.C.
similarly: Tom Blackwood, Phoenix, Ariz.

KEEP THE PIECE —Puffy Combs
Powerhouse Gym, Baldwin, N.Y.

I CAME, I SAWED, I CONQUERED —Bob Vila
Keith Heitke, N.Y.C.

STUNG —Gordon Sumner
Roberta Zeigher, Freeport, Me.

NOW I LAY ME —Narcissus
Jan Streilein, Aiken, S.C.

WHO WANTS TO BURY A MULTIMILLIONAIRE?
—Rick Rockwell
Eric Persson, Mundelein, Ill.;
Mary Ellen Olson, Falls Church, Va.;
Jocelyn Gordon, Buffalo, N.Y.

A FAREWELL TO ARAMIS
Karen Bracey, Burke, Va.

BIT THE DUST —William Hoover
Charles Villa, White Marsh, Va.

OH, HOW I'D LOVE TO GET UP IN THE MORNING
—Irving Berlin
Leonard Sims, N.Y.C.

LITTLE RICKY—A Desilu Production
Randy Rothstein, Saratoga Springs, N.Y.

REMEMBER THE À LA MODE —Mrs. Smith
Steven Weiss, Scottsdale, Ariz.

TIPPECANOE EXPIRED, TOO —William Henry Harrison
Natalie Wittenbrook, San Francisco, Calif.

IF I'M NOT ENTOMBED / YOU MUST EXHUME
—Johnnie Cochran
Russell Marlowe, N.Y.C.

IF THIS YOU'VE READ / I MUST BE DEAD
—Johnnie Cochran
Susan Moloney, West Milford, N.J.
similarly: Jesse Birnbaum, Orinda, Calif.

EVERY TIME I TRY TO GET OUT, THEY KEEP PULLING ME BACK IN —Al Pacino
Perry Fishkind, Demarest, N.Y.

PASSED OVER JORDAN —Scottie Pippen
Joel Sitrin, Annandale, Va.

I'M THE KING OF THE NETHERWORLD —James Cameron
S. Davis, New Canaan, Conn.

GOODNIGHT, SWEET (FORMERLY KNOWN AS) PRINCE
L. Soth, Northfield, Minn.

THE JIG IS UP —Michael Flatley
Martin Cristopher, Springside, Sask.

CELEBRITY
9:45 P.M.–10:00 P.M. —Andy Warhol
J. M. Tribelli, N.Y.C.

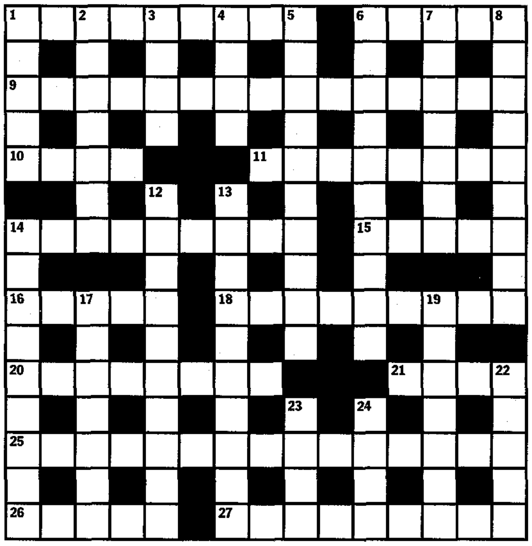
BYE-BYE —John McLaughlin
Frank Klick, Chicago, Ill.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 967, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by March 31. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the May 1 issue.

The 'Guardian' Crossword

ACROSS

1 It's hard to be made ill with cocoa—but this one may be. (9)
6 Knight, first class, goes to Arab state. (5)
9 Junk mail? (7,4,4)
10 Peterborough may be said to be 1 across. (4)
11 Deep trouble for front half of horse to stand. (8)
14 Leading journalist changes for Charing Cross. (9)
15 Jollification in bed in Germany. (5)
16 Fruit can be very musical. (5)
18 At the heart of storm damage in Newcastle initially. (9)
20 Listened, but not in order. Engaged? (8)
21 Many involved in charge for scam. (4)
25 Infer no council awards can be made. (4,1,10)
26 Not the town for top people? (5)
27 Transport returns for girl student intellectually challenged. (9)



DOWN

1 Collect used in a service. (5)
2 Prank taken in by investigators—it's a plant. (7)
3 Alter ego involved in filthy deeds. (4
4 Country boy without a name. (4)
5 Struggling went on to the finish. (10
6 Write in ship's log about Boots, for example. (10)
7 Leading lady in a straw hat—that's fishy. (7)
8 It's fashionable to relate shock treatment to the brain. (9)
12 A man's shirt torn by accident. (5,5)
13 Native, that is, sounding alien. (10)
14 College name a fellow for rival press. (9)
17 To consult an augurer may bear fruit. (7)
19 Mansion whose erection is unlikely to be fruitful? (7)
22 Reverse pole vault took in judges. (5
23 He turns his back for the most part on strike leader. (4)
24 Japanese sport amounts to nothing. (4)

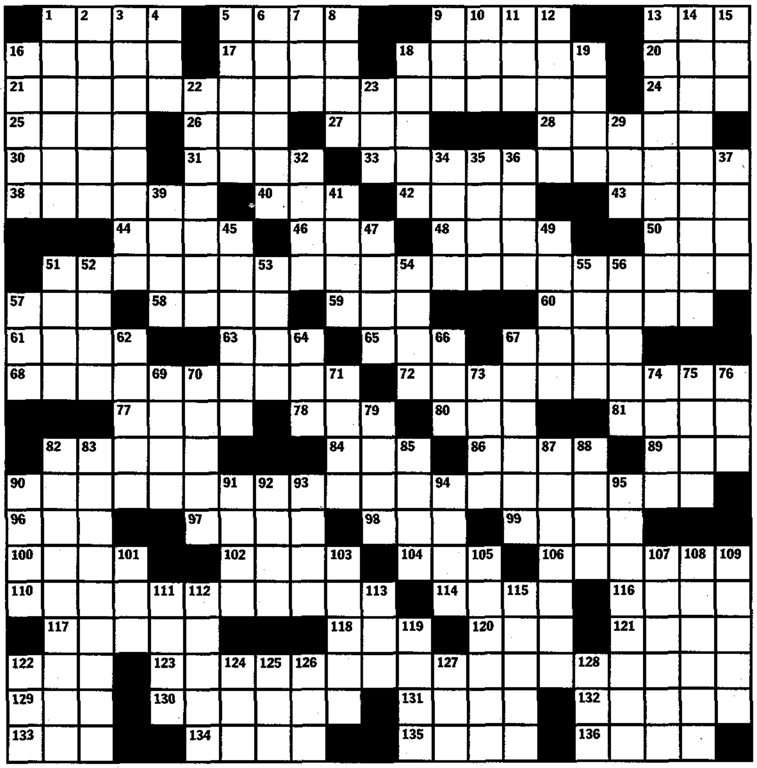
'Oscar-Film Impressions': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 José's house
5 The Green Hornet's sidekick
9 Robert's co-star in "The Sting"
13 Youngest of the "Little Women"
16 Hay packager
17 Designer Cassini
18 Exodus crossing
20 Vientiane citizen
21 "He's not just a summer romance"
24 Coffee vessel
25 Famed Fed
26 Part of r.p.m.
27 "Slippery" tree
28 Church doctrine
30 "Kon-——"
31 Beckon a taxi
33 "The safari is over—let's go home"
38 Lacking the ability
40 Beast of Borden
42 Japanese wrestling
43 —— even keel
44 Oscar-winning actress Kedrova
46 Adult acorn
48 See 93-Down
50 Dutch "not in"
51 "Charles and his sister aren't talking"
57 Kind of constrictor
58 Lowest-value chess piece
59 She played Belle in "G.W.T.W."
60 Rodeo rope
61 Mogul capital of India
63 Internet-access co.
65 "We, —— People" (radio show)
67 Held in, with "up"
68 "I need a ride"
72 "Still in the doghouse"
77 Cravats
78 Break in a sequence
80 Jungfrau, for one
81 Partner of shine
82 Innerspring features
84 Neither's correlative
86 "Born Free" lioness
89 King Cole's first name
90 "We'll have to send it"
96 Dinner residue
97 Deserve pay
98 Ballerina's pivot
99 Olfactory organ: prefix
100 Batty
102 Word with fide
104 Bituminous liquid
106 Beaver-fur lookalike
110 "So that's the story of the Arden of Eden!"
114 New Zealand fuzzy fruit
116 Opposite of yep
117 Accumulated, as a bill
118 Genre
120 Clamor
121 Sprouted
122 Calligraphy need
123 "Honey, here's the prenuptial agreement"
129 Shrieking sound
130 33rd President
131 Jodie's 1994 role
132 March rodents
133 Suppositions
134 Stock-market abbr.
135 Had debts
136 —— about (circa)

DOWN

1 Entered
2 Where Nome is home
3 Clearheaded
4 Sandy's bark
5 Divided Asian land
6 Visigoth who sacked Rome
7 —— Aviv
8 Give the eye
9 Shell-game item
10 Classifieds
11 G.I. hospitality center
12 —— hand (help)
13 Alcoa's sales
14 City of Venezuela
15 Hither's go-with
16 Congo tribe
18 Uncle of the Br'er Rabbit tales
19 Dating from
22 Polonius's daughter
23 ——-mo (replay effect)
29 Twelve dozen: abbr.
32 Lake in a Doctorow title
34 Street gang's territory
35 Fail to include
36 WW I French marshal
37 Picnic scroungers
39 Call a spade a thpade
41 Texas city on the Brazos
45 Perpetually
47 Rockwell or Allegra
49 Specialized fisherman
51 Takeout order
52 Mata of spydom
53 Sufficient, old-style
54 Pearl Harbor's locale
55 New Year's Eve word
56 Moving around
57 Supermarket giveawa
62 Caper
64 Fall behind
66 Former queen of Spain
67 Ribbed fabric
69 "Monster" lizard
70 Middle, in law
71 Slang for an America
73 Went by plane
74 Chianti, e.g.
75 Biblical twin
76 Surf this
79 Versifier
82 Lagoon sight
83 Gains a tactical advantage
85 Uproarious situation
87 Hardiness
88 Charlie Chan's remar
90 Wise Jedi teacher
91 Tribal no-no
92 Slower than a canter
93 "The Vampire Lestat" author, with 48-Acro
94 Wood for decks
95 "Take my wife" comedian
101 Beige
103 Par —— (by airmail)
105 Conundrum
107 Corrida hero
108 First bidder
109 Small salamanders
111 Cigarette stub
112 Classical musical
113 Pixie
115 Brandish
119 Game akin to lotto
122 Louvre-annex architect
124 Daiquiri ingredient
125 Marseilles Mrs.
126 Getz's instrument, familiarly
127 Not secondhand
128 Between pi and sigm



Solutions to last week's puzzles appear on page 14